

Art Blue  
Art Eames  
Barry Richez  
Betty Tureaud  
Blue Tsuki  
Bryn Oh  
Cherry Manga  
Cica Ghost  
Paul Atreides  
Elle Thorkveld

FreeWee Ling  
Gaianed  
Gem Preiz  
Hyde Hackl  
JadeYu Fhang  
Juliette Surreal-D.  
Lampithaler  
Louis Wu  
Moewe Winkler  
Molly Bloom

Pipilotti Winslet  
Rory Torrance  
Seraph Kegel  
SecondHand Tutti  
Space Cadet  
Thoth Jantzen  
Tryad Destiny  
Uan Ceriaptrix  
Vagabond Wanderer  
Venus Adored

ERVARE.

# 1Biennale.

LIVING IN A CODED WORLD.



Slava Tsukerman after receiving the PDF: "If this book had a voice, it would sound like ME AND MY RHYTHM BOX." Isn't that an incentive to keep reaching for the sky?



It is pre-programmed,  
so what?



1982  
timestamp  
5:45-10:05



1982  
trailer



2017





ERVARE

# Biennale Digitale.

Living in a coded world.

The Grand Opening of 1Biennale Art Show.

## 1Biennale

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AND ON LAST PAGE

## DISCLAIMER

*Nobody in this story, and no outfit or corporation, thank God, is based upon an actual person or outfit in the real world. But I can tell you this; as my journey through the jungle of informatics progressed, I came to realize that, by comparison with the reality, my story was as tame as a holiday postcard.*

Lines coded and executed by permission of The Gods of Informatics  
but without permission by John le Carre'

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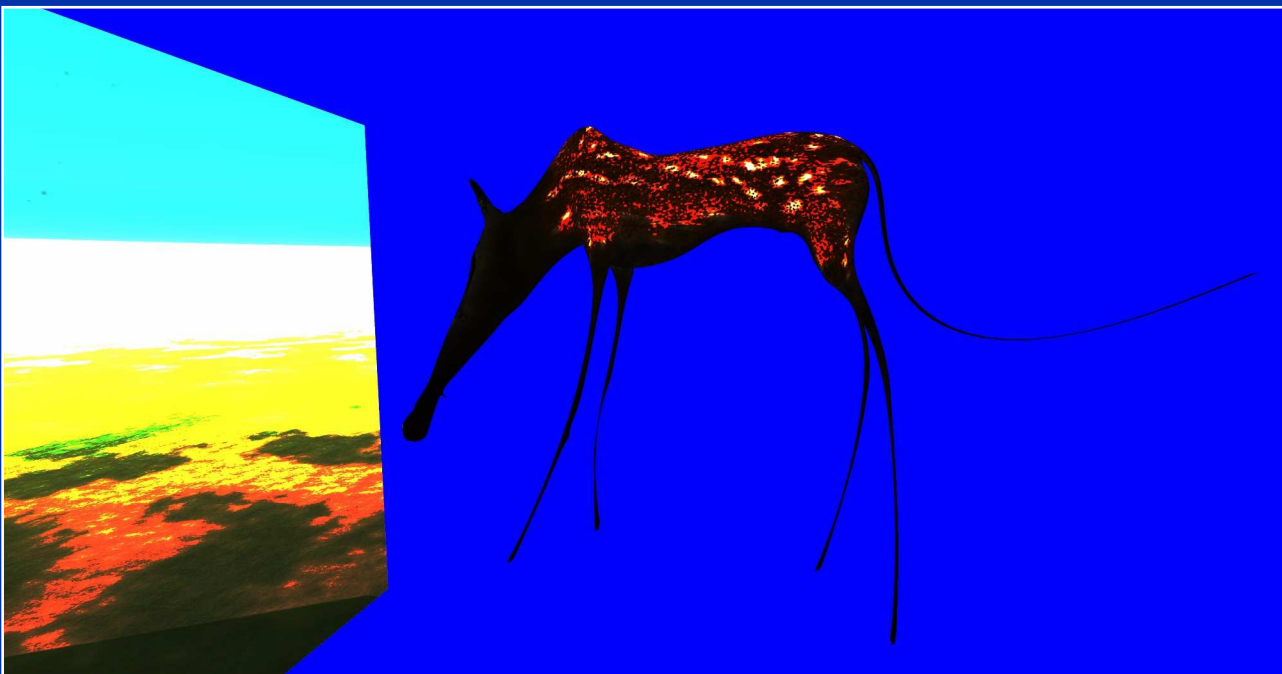


Bryn Oh created the Long-Legged Maskitt, a fine art bronze statue, that will be handed over as an Award for outstanding Immersive Interactive Art at the 4th edition of the Santorini Biennale IMMERSIVIA in late 2018.

*Bryn Oh about the Long-Legged Maskitt:*

*"Essentially, the idea is that at our stage in development, we seem to be able to do amazing technological and genetic things but in some ways, we release these technologies faster than we control them.*

*The Long-Legged Maskitt is a genetically manipulated creature which stands a few stories tall and walks the polluted environments of the world where my narratives take place. They filter and feed on the polluted air through its gas mask mouth. Walking industrial cities and clean-up sites while slowly purifying."*





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[2018/04/19 13:39] Art Blue: I say, “This is God.” I wait, the Dead Horse does not react. I say, “This here is God” and I point to the picture like Wittgenstein did, “That’s a fact. A thing of fact.” The Dead Horse does not react. I check the energizer. The horse is fully loaded.

[2018/04/19 13:39] jadeyu (jadeyu.fhang): ahahha

[2018/04/19 13:39] Juliette: :))

[2018/04/19 13:39] Art Blue: I look up to the down lookers, “The Dead Horse plays dead.”

- Art Blue to Bryn Oh's dead horse in “How to explain pictures to a Dead Horse.”



# ABOUT THIS BOOK

Why does the book come with a story *Boost Your Life*? A story about Art, Artificial Intelligence, about the impact of social media in the arts and pings to Art Blue? I could easily have printed the story separately or shortened it. The end of it, “*To be an owl would be nice,*” is a must to feel, not just to read. You can’t feel a book when you are not inside the protagonist. I say inside, because this means you are immersed in a digital world that you live inside. I have not read Harry Potter, but I know, you need to be with this magician, you need to emanate in his brain, to keep on reading, sorry, I mean feeling. Millions have done it, they keep on going with Magic.

As a matter of fact many readers might be right now in a hurry, some might be not in the mood to read and let things grow slowly. It shall be fine to page through the art cataloge and to come back to the full story later. Just read the story told by the owl. It is the Grand Finale, The Grand Opening of the Biennale you may say. The other parts of the story you find coded, as the book *Living in a Coded World* implicates. I will tell you, how to decipher the code, how to read what is not printed. 1)

This book is not only for the artists who contributed, it is for their friends, for their family and for curators who speak about “born-digital art”, but do they feel digital? Have they ever personally been with an Avatar inside such a world? It is hard work. Recently I changed the welcome page for Art Blue. When you enter art [dot] blue then you will find under Mechanism: 2)

23 million US \$ in cash to count.

It’s a lot of work.

“If you don’t want to work, become an artist.”

Artists in virtual worlds, at least the ones who have contributed to 1Biennale, to the IMMERSIVIA section of the Santorini Biennale, are truly not artists -- if this word from The Mechanism, a miniseries aired on Netflix would be true. Indeed, some of them prefer to be called builders, particle makers, texture wizards, coders or whatever, to avoid facing an art critic. When you just page in this book from one screen shot to the next, from one artist cube to the next, then you will miss the feeling of the immersiveness from being inside such a world. If you say there are no feelings in a digital world, ‘*That’s all pixels,*’ then I might say you missed the air. There is a short story in the Sand Bible called “No Air.” An Avatar is in a computer and there is no air. This Avatar who can no longer speak, has to sign, to use gestures to tell, “Hey, I am here, I am alive.” I hope the story in this book, the travel of Art Blue to ONAWERO, gives you some air, air that is needed to immerse in this world of art. Immersive Interactive Art: IMMERSIVIA. All you need is to download a viewer, to create an Avatar and to log-in. But keep in mind, it’s a lot of work if you want to look deeper, if you want to create something in this world, if you want to join the making of user created reality.

In Hollywood, in WESTWORLD, it’s easy going. You choose a theme park fitting to you and you say, “Bring yourself back online, Dolores.” But if you have watched the series you know, “Bring yourself back online, Bernard,” leads to a different question. For Dr. Robert Ford, played by Anthony Hopkins, it leads to: “To Be or Not to Be.”

I’ll make it easier for you. You don’t need to travel to WESTWORLD, nor to Hollywood. Create yourself as a visiting Avatar, looking like an Eye and you are there. How to do this can be found at [visit.1biennale.org](http://visit.1biennale.org).

Now the Déjà vu is waiting for you.

Ervare [me ROT-13 coded for The Mechanism]

1) I use QR-Codes and weblinks. See page Technical Advice.

2) The Mechanism is my reference to Big Data in general and to Facebook connect in specific.



“Blue meant agreement, red meant dissent, and green that the thesis was meaningless.  
The outcome was a colourful chart.”

- Exact Thinking in Demented Times, *The Vienna Circle and the Epic Quest for the Foundation of Science*,  
about Wittgenstein's Tractatus by Karl Sigmund

#### TRACTATUS.BLUE

Art is a concept. (TB 1.9)

Artificial Intelligence is Art. (TB 2.12)

Art creates art. (TB 14.1)

Immersive art is the art in the Digital Anthropocene. (TB 4.2)

Art is art and art is Art. (TB 2.1)

The Digital Anthropocene is the world. (TB 3.3)

There is no other art than art. (TB 5.1)

The execution is meaningless. (TB 12.2)

A concept is a code. (TB 12.8)

The code is the execution. (TB 4.4)

Randomness is a fiction of non-repetition. (TB 7.3)

Only a minimal code can be error free. (TB 5.11)

Minimal Art is the only error free art. (TB 8.4)

Conclusion: God is Minimal. (TB 18.2)

*Excerpt from Tractatus.Blue*



## Déjà vu.

Let me invite you to listen to the song *déjà vu* by Solitary Experiments. Nanette Cole, a person you will become in this book, would say, "The procedural algorithm is amazing. It's just some beautiful code."

*Each day the sun arises and our world sets in motion*

*Like in a fairy tale this story never ends*

*Ride on a unicorn until the end of time*

*To make a love confession*

*Sometimes I dream although I'm awake*

*Waiting for the chance to correct*

*The past mistakes to spend my time with you*

*Every effort it will take I still wish that all my dreams come true*

*All those moments that we shared maybe some day I live this déjà vu.*



as5.1biennale.org

When it comes to leaving the tracks you are daily in you can opt in or out. You can ignore the changes as long as possible or you can do a jump. When did you buy your first smartphone? Maybe you have just given up your resistance to carry a cell phone with you when you do a cross-country trip on your mountain bike. Then, in the middle of nowhere, having lost orientation, you recognise that a smartphone would not be bad at all.

When it comes to the arts the changes stay long unnoticed on a broad view. This happens even inside the art community. Ask an artist you know if they have ever heard of "immersive interactive art." Ask a painter or a sculptor, ask an artisan. Then ask someone outside this field like a gamer. They instantly will turn the picture. They will speak of skins, of Avatars, of game design. Digital Art changes the way we see art. There is a passage in a story written by Castle Freeman that states:

*"Carrying a sword changes your walk, your habits, your sleep, yourself.*

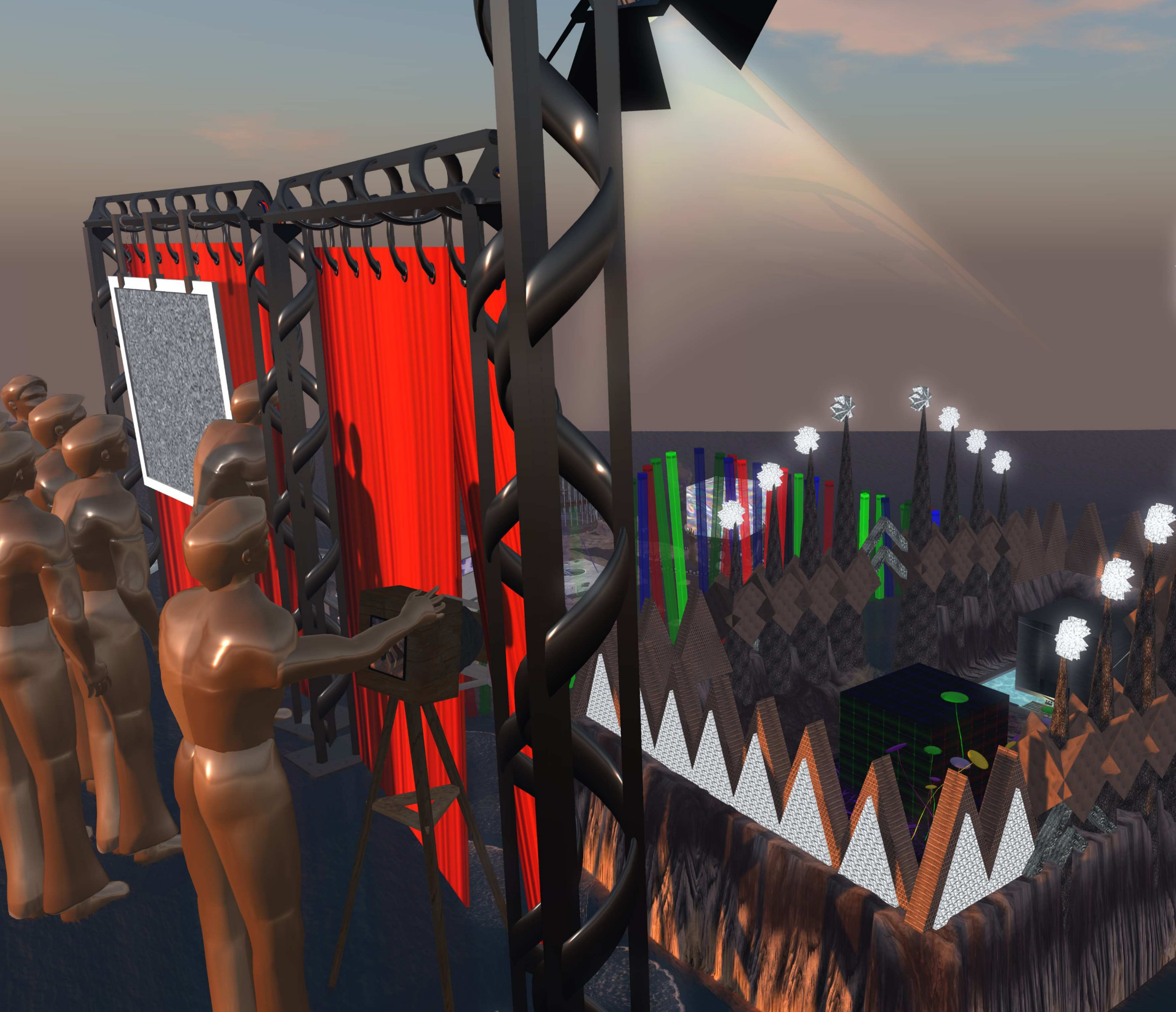
*This brings you away from Sheriffing, from being centered in you."*

In this way, Freeman describes "The sword walk"

-- when you have a gun, a badge, a tool to fire ...

Computers, software, Artificial Intelligence systems have become such a tool to fire. Art created by software can interact with your brainwaves and uses the feedback so you can see.... Lets stick to the creation of this author, so you can see Cyberphoria stepping toward you, stepping into your mind.





Sneaking in.

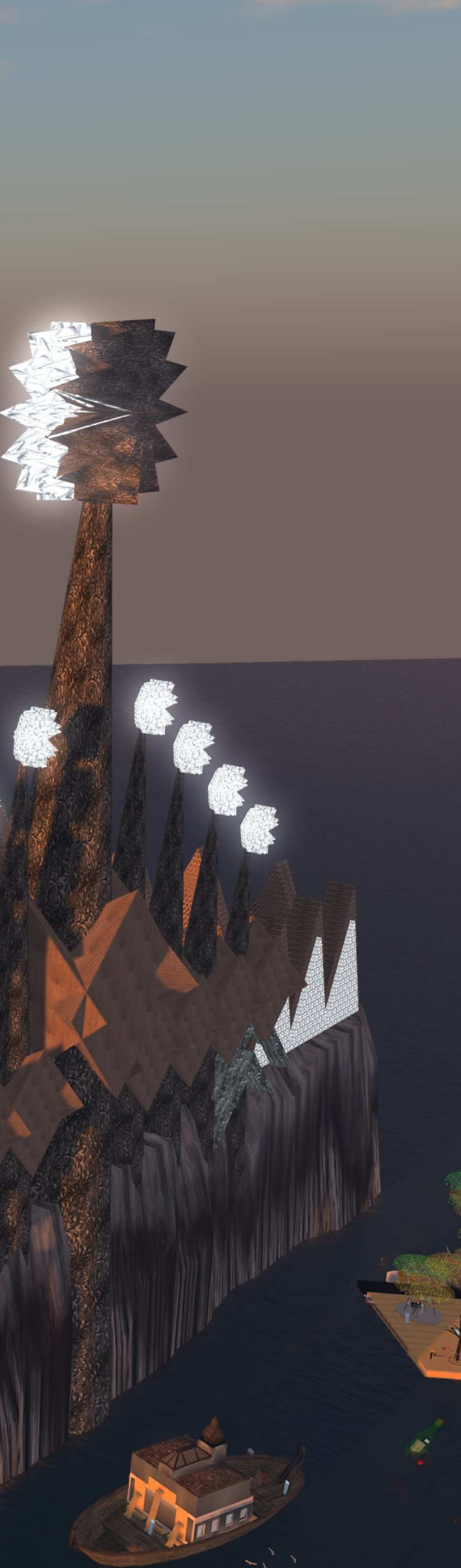
Noobs from the Weblands waiting behind a red curtain for the Grand Opening of 1Biennale.

Landscape: Grand Basilica by Juliette Surreal-D.

Curtain: Art Eames

ERVARE: LIVING IN A CODED WORLD - VISIT.1Biennale.org - SOME RIGHTS REVERSED ©





Art Blue stated years ago:

*“Cyberphoria is the most beautiful woman ever as she is created in your brain the moment you meet her.”*

In this short sentence, you see both the fire and the risk. Everyone will see Cyberphoria differently, based on their brain dominance or “thinking preferences” if you do not like the term, “brain dominance,” created by Ned Herrmann. If you believe in biological impacts, in human behaviour *as it is*, then even “biodominance” becomes a fitting term. You can’t escape it, you might not even want to escape it.

Digital Born Art has become the catch phrase to describe the beginning of the Digital Anthropocene in the arts, the time the human counterpart is steering an Avatar who creates as an artist and experiences as a visitor the artwork inside the machine. Both are users. Each user can become a creator of art -- of *Kunst*, the German word standing for art, for performances and overall for a creative existence.

The German term *Avatarkunst* crystalizes that we need an Avatar to immerse in a coded world that will leave common boundaries behind. For many years NSK – New Slovenian Kunst (Art) – and foremost its frontier group Laibach have raised our dreams at Tate London and at MoMa New York in epic performances to the sky. In 2017 NSK set up a pavilion at the Venice Biennale where the frontier man of Laibach Slavoj Žižek stated that “the uniqueness of NSK is this idea of the ‘stateless state’.” Virtual Born Art will be such a stateless state of mind where the connection of an Avatar to the biological user will be history. This is why Art Blue, being one of the pioneers of Digital Art, created the Digital Biennale for *Avatarkunst*, for immersive interactive art, to have a milestone by archiving the results in an Opensimulator and Unity database. In 2016, he created -- as a curator of the Santorini Biennale -- the digital art show IMMERSIVIA. Now he brings this form of art to an epic scale, to ONAWERO, the stateless state ruled by an Artificial Intelligence -- of course by himself, or by the owl, or by the green kangaroo, or who knows who John O Fus, the President of ONAWERO is.

A must to read story when you have the time. I promise it is fun. Risk free, at least at times when the author makes fun of technology, art, the universe and everything. On the trip you meet some of the artists to whom this book is dedicated. Links show you the way, the Roy Batty way. I hope this hint is all you need to understand.

The end of the book turns to be the beginning. There the fun ends. I have been falling in tears when I read, “To be an owl would be nice.” You can literally feel that the conservation of Digital Art has become the life mission of Art Blue. I had the honour to edit his memoirs, *The Gods of Informatics*, so I know it.

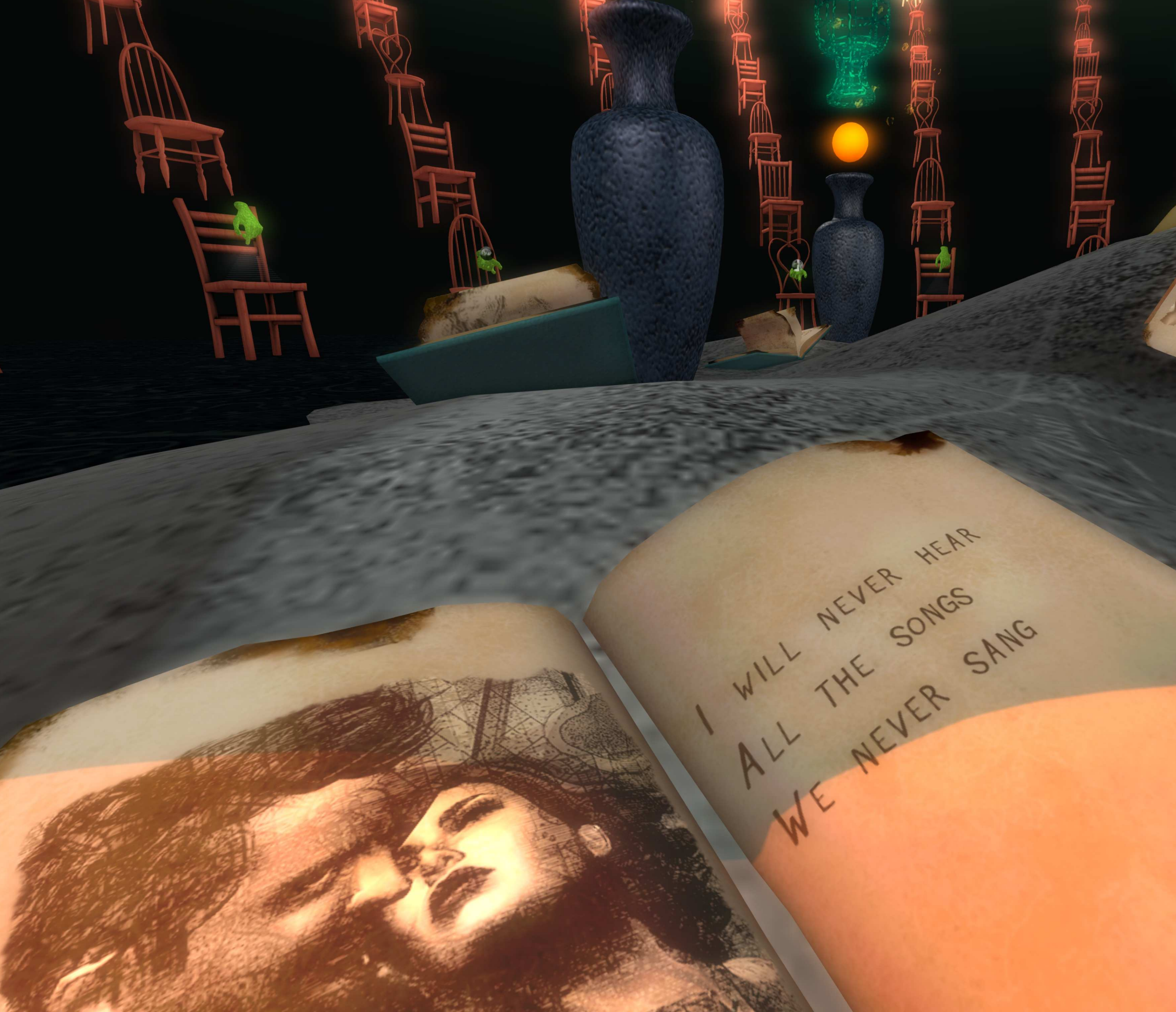
N00b42

Editor



ap8.1biennale.org





## Blue Tsuki: All The Songs We Never Sang.

Detail of the artist cube of Blue Tsuki. *All The Songs We Never Sang* was placed inside a Pavilion made by Paul Atreides and Erico Lecker.



1Biennale.

Entering the Digital Anthropocene.

2018.

*1Biennale* is reaching out to a world that immerses the visitor inside another world. You cannot experience this world without a computer and an Avatar, same as you cannot dive into the blue water ocean of the Outer Great Barrier Reef without a diving suit. If you want to be there, if you want to be in the water, you need the right equipment. That said, a photo book or a website is an anachronism, in stronger words, a blasphemy when it comes to getting the spoken words of *The Gods of Informatics*. You need to listen to their voices, to their roots and echoes. You need to enter the Cathedral; you need to enter the Museum of the Infinite Screen to immerse yourself in the works.

*1Biennale* is a state of the art show giving immersive access to Digital Art from all over the world. By downloading a viewer and by creating an Avatar, you dive into the world of the arts in opensimulator. Roy Batty would say if he would have a voice in this world, "I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhauser Gate. All those moments will be lost in time like tears in rain."

Things Roy Batty has seen as a replicant you may explore in the field of art as an Avatar.

Public access of *1Biennale* shuts down at the closing event of the Santorini Biennale, Greece in December 2018. 1) A prior show, known as *Vulcanicus*, the Volcano of Art, is also included for viewing. The Volcano, with a sunset as beautiful as the one you may experience in Santorini, reflects on *1Biennale*. *Vulcanicus* shows a wide range of works from the beginning of immersive art in 2003 until 2013 when the Volcano got frozen as a time capsule for prim and sculpt-based art made in 3D. Many of the pioneers are gone, some are still active and take part in *1Biennale*. This way roots and traces stay close and are in view of the works of the avant-garde.

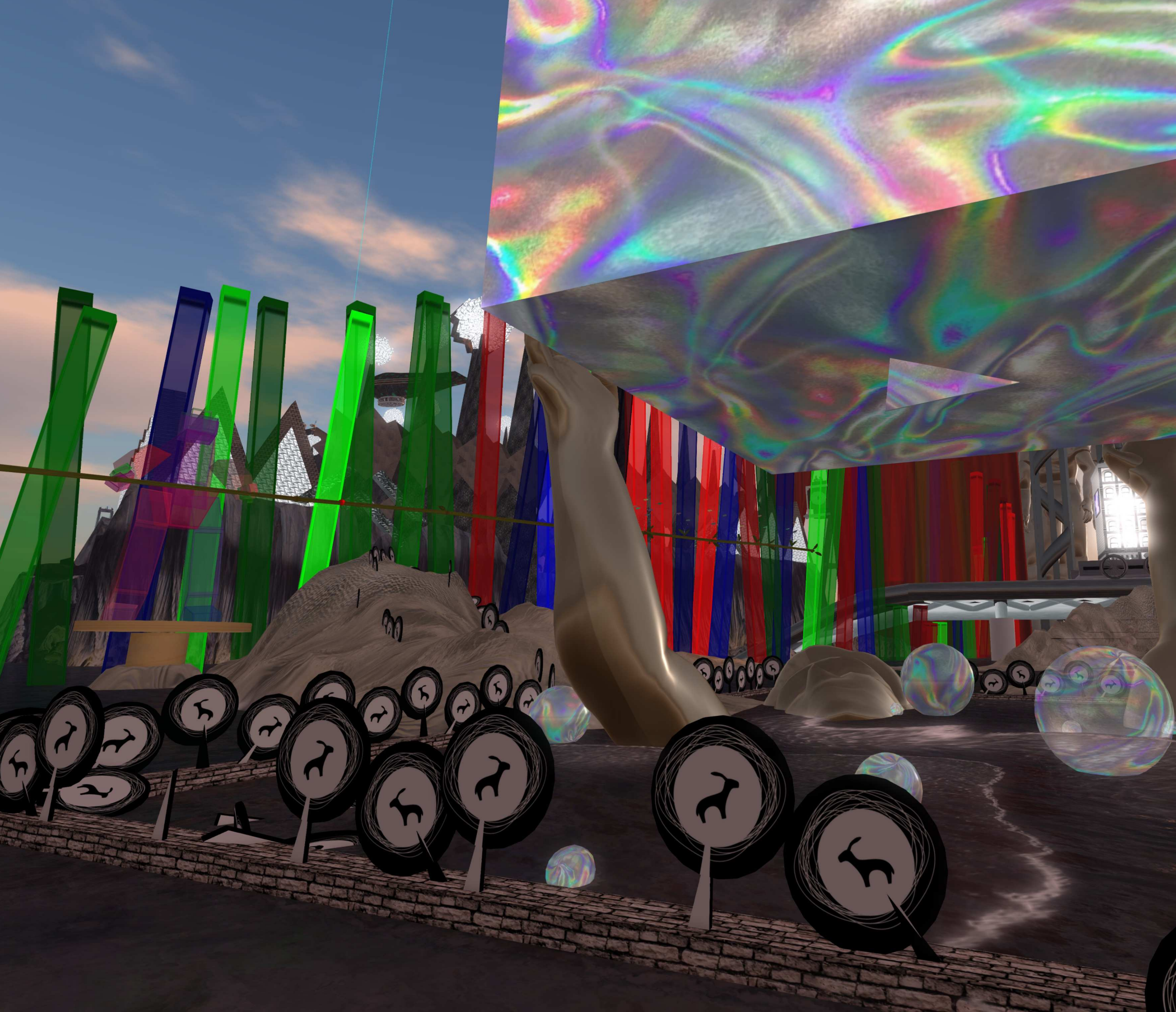
The artworks submitted by contributing artists model a time capsule for the age we have stepped into, the *Digital Anthropocene*. They become part of a cultural heritage, an imprint outside of established circles, a cornerstone in the history of digital life. User-created reality, a reality solely in bits and bytes, is a bridge to understanding Art and Life. The next step will be to wear a HMD, a Head mounted display, and to navigate with a Cyberglove. This technology is knocking at the door. It will not meet any purpose to line up these tools and value them now. The human brain likes to be tricked if there is a benefit. *Alice in Wonderland* can create tears even when you have never seen the Bunny, but keep on dreaming, finding, meeting the one with the 4-letters. 2)

You will see the depth in a two-dimensional screen when cubes and particles emanate out of specific objects in ways described 40 years ago.



qbl.1biennale.org





## SANTORINI BIENNALE. IMMERSIVIA.

A Noob holds a surreal art container up to the Greek island Santorini where 1Biennale will be shown.

Installation by Juliette Surreal-D.

Programmed Poles (Blue, Red, Green) by Art Eames





James Morrow (1981):

*“Sozyo made 4-D equipment. The image had height, width, depth and a fourth D that eluded precise definition. It was called Presence. Somehow, you felt that the subject was there in the room with you. You could seemingly walk up to it, savour its fragrance, finger its texture, rub a few eons’ grime off its contours.”*

For 1Biennale you need just a PC with a good graphics card and internet access.

The opening speech **“To be an owl would be nice”** is imprinted in my brain, the brain of *Neruval*. Neruval is the long-time companion of Art Blue. The speech shows layers beyond the ones we have opened in 1Biennale, the layer of Digital Art pointing to a Digital Life. Neruval is a reference to the owl in Blade Runner, maybe the only Artificial Intelligence ever made by Tyrell Corporation with no end date embedded in the code.

The intention of this book is to extend the boundaries for the public into the arts not before considered, to open new doors. Following in the footsteps of the 2016 Santorini Biennale, when the new digital pathway of IMMERSIVIA gave Digital Art in open simulators (virtual worlds) a podium to stand on, which still a niche, was nevertheless a new sector for the arts. Immersive art is in the process of transformation, finding its home in the art worlds, going through a process in much the same way photography did ages ago. Interestingly enough, it is worth noting that many creators of Digital Art immerse their identity in virtual realms so there are no traces to their origin, but their art will stay. 3)

You may wonder why the Grand Opening of 1Biennale happens in Quantityland, why this book speaks about quantity when it comes to Art. Art stands for quality. Is Art Blue tearing down the last frontier that stands between art and the abyss of SPAM? 4)

Ask him, not me, what he means by *SPAM, SPAM, SPAM and add some ART*. I am just a code, hopefully you will find me beautiful when you slip into Nanette Cole’s mind. Call me an AI. Call me the thinking planet. The name Neruval is a homage to C.S. Lewis mentioned in the Space Trilogy. Art Blue is Art, the way Dan Brown speaks of art in ORIGIN. Not human at all. No need to understand right now, but you will see.

1) The system remains running, so curators and historians in the museal realm can get access on request. Also, special events for the artists involved can be arranged. Via a gateway, the world can be connected to a Unity engine.

2) The 4-letter Bunny is a catch phrase, a metaphor in the Sand Bible, published as Not Sand, Not Sound on Amazon. If you dream of this Bunny and the name has 5-letters start to count at zero.

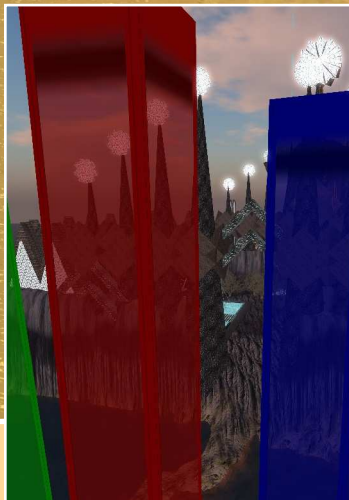
3) 1Biennale does not ask for real life data, contribution is free, special TOS conditions apply. IMMERSIVIA Santorini Biennale held in Greece has a contribution fee and real-life artist data is requested.

4) The Wrong, a showing of Digital Art in the internet gathered for its third edition 2017/18 in total 124 curators who selected 1.621 artists to show their work. Art Blue is one of the curators.



ah4.1biennale.org





## Vulcanicus, Onawero and Welcome area VISIT (from left to right).

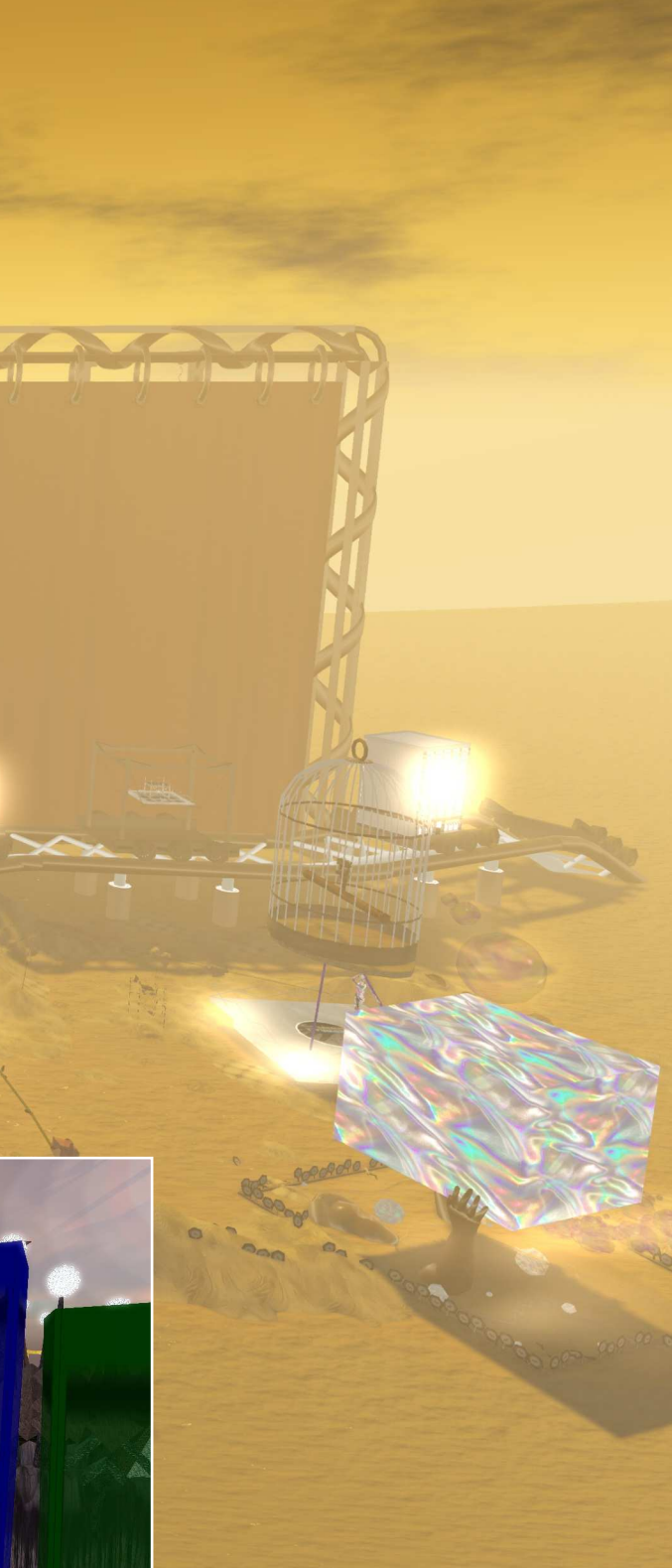
The installation is hosted by OVH Paris for a reason. The story *2115: The Perfect 10 in Elysion*, published in rezmagazine January and February 2015, shows that the home of the elderly in the year 2115 will be hosted by OVH on a dedicated AMD EPYC Femto Zen server running on VM Linux with 42 TByte. The name of the land Calyptica.

Current installation is Opensimulator 0.0.8 single grid edition, MySQL database. Remote administration goes via Tight VNC viewer giving access to the Opensimulator command console. There are three SIMs (worlds) to be managed: Biennale Sandbox, Onawero and VISIT. Different content can be loaded on demand to each SIM. Content for Onawero can be loaded also via a webinterface giving artists possibilities to promote their contribution.

A programmed set of poles (solid, semi-transparent, transparent), placed between Onawero and VISIT, act as a theartical fence during a world-load. 1Biennale is connected to Metropolis Metaversum via hypergrid.

For first time visitors of an immersive world the creation of an Avatar looking like an eye is recommended -- via <http://sb3.hypergrid.net>

Landscapes of Onawero by Juliette Surreal-D.



Programmed set of poles (Red, Blue, Green)  
by Art Eames

# 1Biennale. Biennale Digitale. The Call.

The ways to read, to calculate, to write and so to interact are in a constant change as computing now encircles all facets of our life. Gaming is setting an impact in the young generation. Character-, skin-, screen- and story-design became an industry, game design a field in university education, a field that scans from informatics, social, media to the arts.

This time we speak of the digital voice of the arts that shall happen every two years. Biennale Digital, a term lent from the Italian language pointing to the first Biennale in Venice in 1895 is a tribute to history. Now a call is made to create new ways for art reception.

A second target is the conservation of this art made in bits and bytes in a time capsule. If this target can be reached, time will tell. For *1Biennale*. The platform is opensimulator, referencing to a technology developed by Berkeley, published as opensource, then used by Linden Lab in 2003 to create a brand for user created reality.

*"It all starts with a cube,"*

Philip Rosedale, the founder of Linden Lab said.

Santorini Biennale, Greece opened its door in 2016 for Digital Art of such a kind, called IMMERSIVIA - Immersive Interactive Art. IMMERSIVIA is open for all platforms in immersive Digital Art, like Second Life, opensimulator, Sansar, High Fidelity, Sinespace, Entropia Universe, Minecraft, Unity and more. Biennale Institute, founded by Santorini Biennale clips the edges together, bridges them, giving an educational aspect, which is represented by VISIT and co-founded by Stiftung Kunstinformatik Germany.

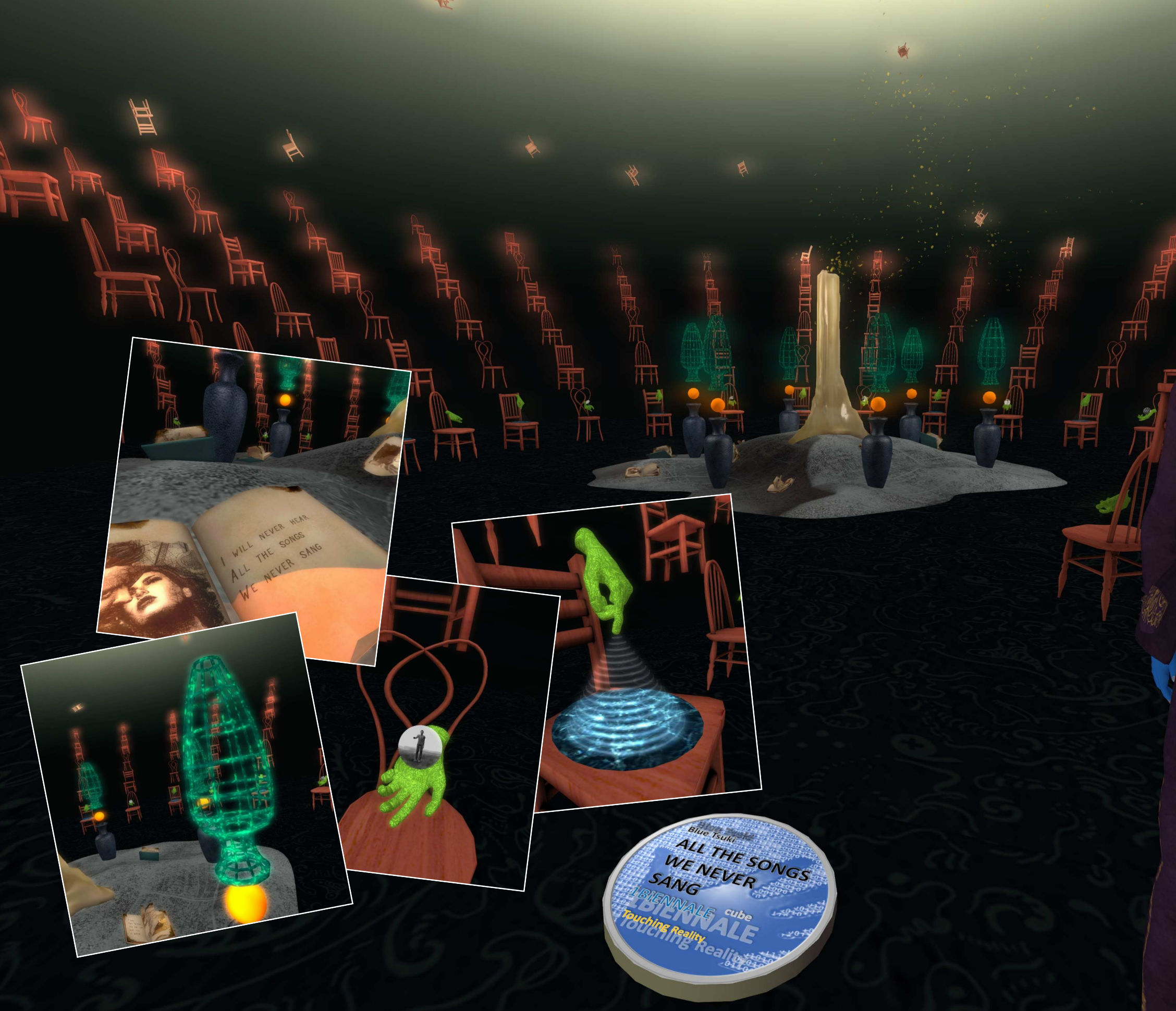


kh3.1biennale.org



tt2.1biennale.org





## Blue Tsuki: All The Songs We Never Sang.

The artist cube of Blue Tsuki. *All The Songs We Never Sang*. By clicking on the creators plate you get a weblink to Blue Tsuki's contribution and bio. You will be no longer Blue and have no clue. This visitor looks to be so Lost in Blue. He should have scanned the code with a QR-Codereader or entered <http://ut6.1biennale.org> in a webbrowser.

Dressmaker of Opensim Avatar: Loru Destiny





## 1Biennale.

### Pavilions and Cubes.

### Past, Present, Na-Nu Na-Nu.

Clipping the concept as said shall be close to history. In 1894, the Venetian City Council built the *Palazzo dell'Esposizione* to give room for the first exhibition, the *Esposizione Internazionale d'Arte della Città di Venezia*. King Umberto I and his wife Margherita di Savoia opened the art show. Having 224.000 visitors it went to a tremendous success, which lead to what we know now, to the world most famous art show happening every two years in Venice, Italy.

In 2017 the President of Onawero John O. Fus gained interest in transferring history to the future by inviting the Digital Art Show IMMERSIVIA from Santorini, Greece to a virtual world in opensimulator, the world of Onawero, a world running with 10,084 inhabitants. The founder of the first IMMERSIVIA, Art Blue, was set in as curator. He transferred the old words of Philip Rosedale, "It all starts with a cube," and said, "Let us set Cubes into Pavilions, reachable for all inhabitants of Onawero and open Onawero to the world." A template was developed to set up the building dimensions, so each Pavilion will perfectly carry each cube inside. Art Blue, founder of Computer Minimal Art, influenced by Brownian Art, likes the idea that the visitor of 1Biennale can never be sure what will be inside the Pavilion until the person enters the Artist Cube. Ideas to randomize the art experience, to virtualise, to copy them so to increase the availability are not new, but only digital systems make this idea work on a global scale. Distributed Art, distributed services, grid systems, the cloud, are all terms that handshake.

Time will tell if the prediction made that the Pavilions become masterpieces defining the future in Digital Immersive Art will come true. The creators named in alphabetical order, showing their virtual names: Art Eames, Germany; Barry Richez, France; Betty Tureaud, Denmark; Bryn Oh, Canada; Cica Ghost, Serbia; Paul Atreides, UK; Erico Lecker, Spain; Hyde Hackl, Netherlands; Space Cadet, USA; Uan Ceriaptrix, Mexico; Venus Adored, Netherlands.

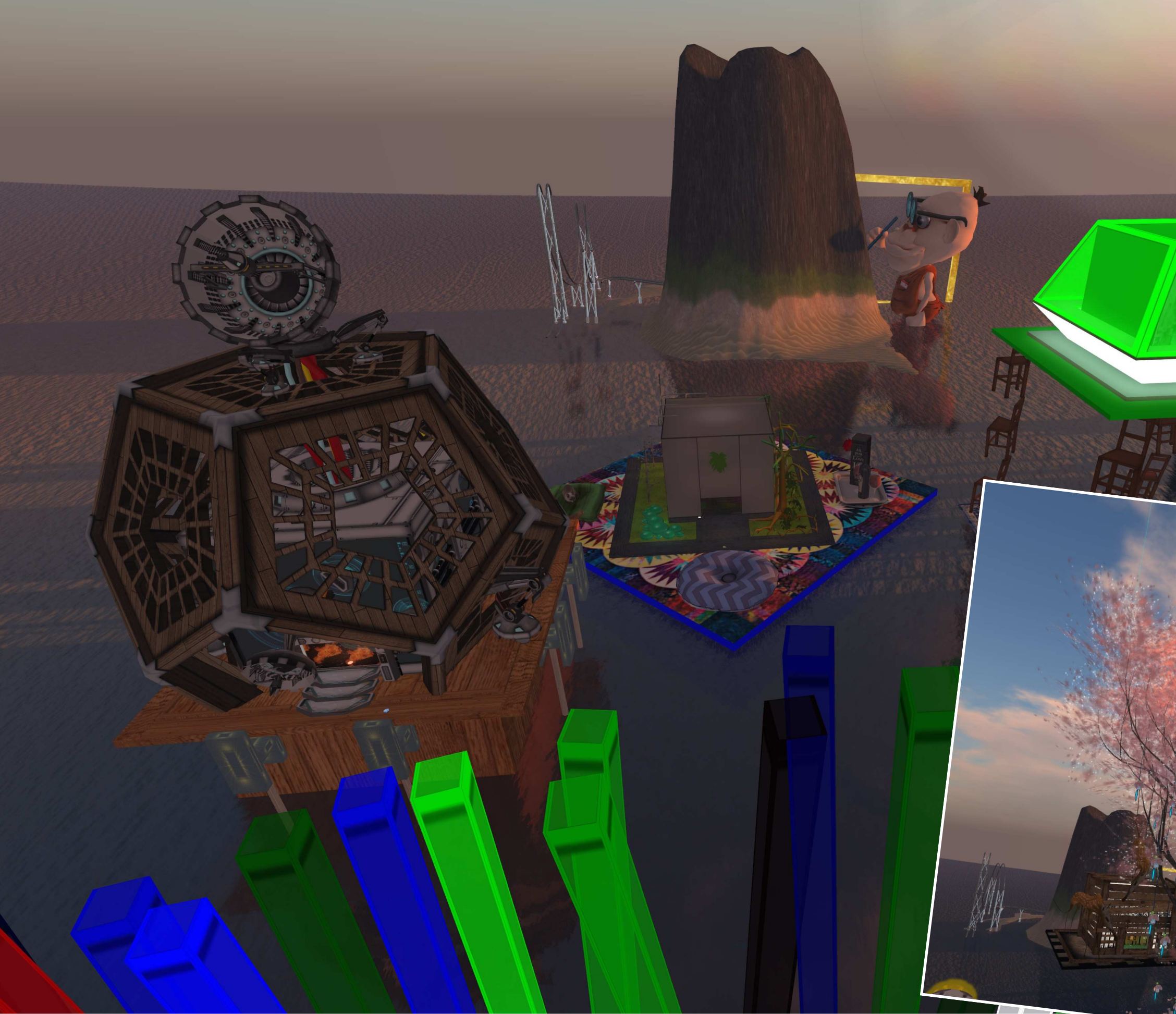
The Artist Cubes have been created by:

Betty Tureaud, Denmark: the judging god; Blue Tsuki, USA: All The Songs We Never Sang; Cherry Manga, France: The Hive; Elle Thorkveld, USA: Fog in the Machine; FreeWee Ling, USA: Precession; Gaianed, Switzerland: Homage to M.C. Escher; Judeyu Fhang, France: Protest; Kerupa Flow, Japan: Wobbling Black and White; Lampithaler, Austria: Naked Pyramid Players; Louis Wu, Germany: Lightbringer; Moewe Winkler, Germany: Just talking a bit; Paul Atreides, England: Brazen Bull; Pipilotti Winslet, USA: Disorienting 2; Rory Torrance, USA: The Space Between The World; Space Cadet, USA: Molly Bloom Museum; SecondHand Tutti,



[ut6.1biennale.org](http://ut6.1biennale.org)





## Grand Opening. One. Two. Three. Four. Five.

Pavilions by Hyde Hackl [left], Uan Ceriaptrix [middle], Art Eames [right]. Cherry Manga created at tree "*Le cerisier de la lumière*" on which the names of the contributors are linked to webpages on altered carbon vines -- a cherry blossom with a bead and blue crystal [right bottom]. Landscapes for all Grand Openings by Juliette Surreal-D. The locations for the Grand Openings: Berlin, Leipzig, Venice, Santorini, Onawero.





Ireland: Tea Time With Tutti; Seraph Kegel, Uruguay: The Modern Paradigm; Thoth Jantzen, USA: In Surreal Time; Tryad Destiny, England: Mensch; Vagabond Wanderer, Australia: In His Dominion; Venus Adored, Netherlands: Magic.

Juliette Surreal-D, assistant curator of 1Biennale created land settings to give the visitor an overwhelming experience, the feeling of a rich environment, so literally to breathe, to embrace reality, to immerse in the work of each world artificer, as we call the maker of an Artist cube or a Pavilion.

These are the worlds Juliette created on Onawero:

Lighthouse -- Blue Light -- Citadel -- Citadel Shadow -- Mountain Range -- Beauty of Nature -- Picnic -- Contact

Grand Opening: The Soul of *1Biennale*

The Grand Opening which will happen in Caffè Florian, Piazza San Marco, Venice, the place the idea of a Biennale was born by Antonio Fradeletto and Riccardo Selvatico 125 years ago. Juliette created for this event a unique setting to emphasis the mission of Art Blue:

*"I want interactivity, I want particles, I want the sound of Da Da, I welcome the speaking Fish, the dreaming cubes, the translucent triangles from Liquid Sky, so to leave the reality of the servers we are in behind, like Sozyo did when he created 4D, to enlarge our digital life, to alter carbon worlds, to make reality undone and bring virtual reality to what we are made for: to live like Gods. We, the Meths may forever be cherished by the bots that have been our ancestors."*

The unique setting for the Grand Opening shows the Pavilion of Bryn Oh. Three long-legged Maskitts look curiously into a wooden barn as if fiercely protecting the contents, the Art cube inside. There, inside, we find Teacups by Second Hand Tutti, the Rembrandt of 2049. On a tree "*Le cerisier de la lumière*" by Cherry Manga we see hanging on a cord the Pavilion *Mondrian* by Art Eames.

The name Mondrian itself reflects to the first interactive art machine ever which was designed by Herbert W. Franke in 1978 on a Texas Instrument TI 99/4 computer, at this time a generator of two-dimensional rectangle colour fields. H.W. Franke called the machine in honour of Piet Mondrian this way. Inside Mondrian Juliette placed *Magic* by Venus Adored, a cube where everyone can experiment with particles that emanate from four boxes.

May the Pavilions and Artist Cubes live long and prosper. Na-Nu Na-Nu.





## How to explain pictures to a Living Maskitt.

Art Blue created a theatrical play *How to explain pictures to a Dead Horse* as a tribute to Joseph Beuys. It was first performed on April 19, 2018 at the Surreal Art Gallery. A documentation is published at [dh.art.blue](http://dh.art.blue)  
The play *How to explain pictures to a Living Maskitt* will be part of the Santorini Biennale Immersivia 2018. There the Long-Legged Maskitt Award will be handed over.





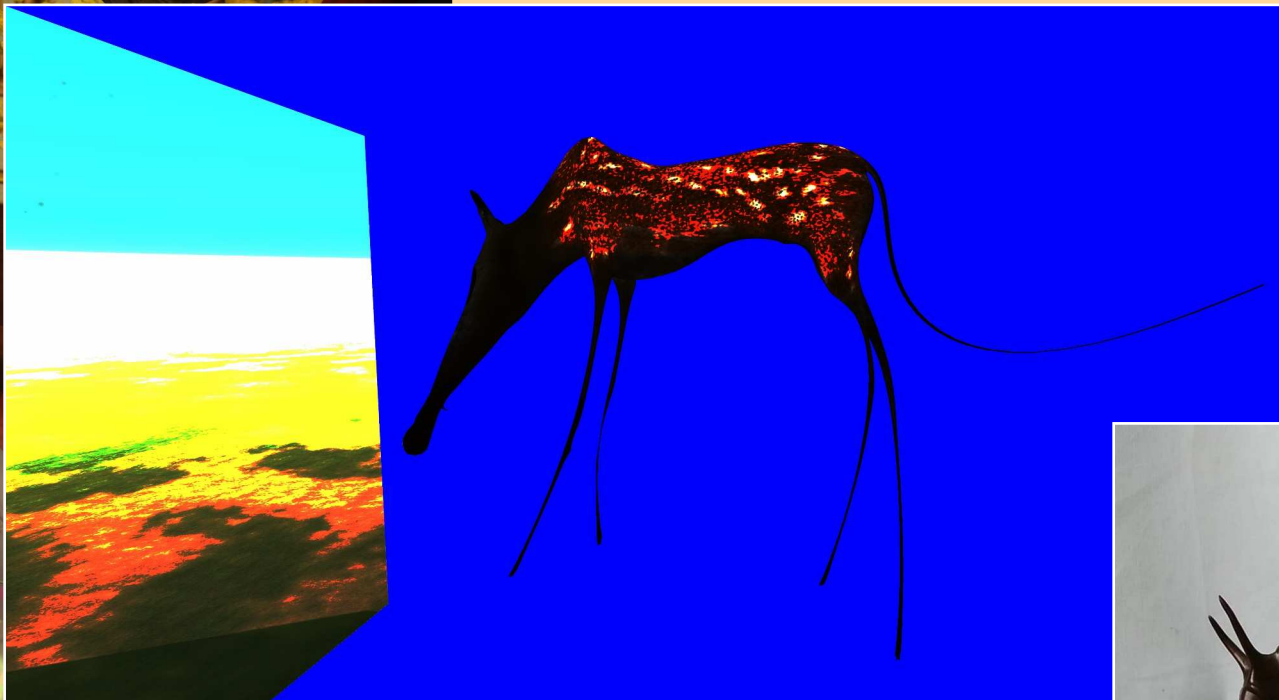
## Digital-Art Award

The first international award for computer art was created in 1978 by GCC/NCR. Artists sent their contributions in as plotter drawings on paper. As a 40-year anniversary, The Long-Legged Maskitt Award is set in place by the founders of GCC pointing now to immersive interactive art.

Bryn Oh about the Long-Legged Maskitt:

*"Essentially, the idea is that at our stage in development, we seem to be able to do amazing technological and genetic things but in some ways, we release these technologies faster than we control them.*

*The Long-Legged Maskitt is a genetically manipulated creature which stands a few stories tall and walks the polluted environments of the world where my narratives take place. They filter and feed on the polluted air through its gas mask mouth. Walking industrial cities and clean-up sites while slowly purifying."*



## Long-Legged Maskitt Award.

Created by Bryn Oh.

Visitors of *1Biennale* will vote online for the Biennale Digital Award, *The Long Legged Maskitt*.

The Long-Legged Maskitt is a statue made by the Canadian Artist Bryn Oh. It is a fine art bronze casting of a one of the long-legged Maskitts seen in the Bryn Oh Pavilion. -- *The Pavilion of Bryn Oh is exempt from the vote.*

The award, The Long-Legged Maskitt statue and a certificate of authenticity, will be handed over to the best Artist Cube and the best Pavilion. Also, a curator award by Art Blue, going the same way, will be issued.



[ap2.1biennale.org](http://ap2.1biennale.org)





Kerupa Flow  
td7.1biennale.org



Maskitt Award  
ap2.1biennale.org



Paul Atreides  
sk0.1biennale.org



Seraph Kegel  
ok5.1biennale.org



Blue Tsuki  
ut6.1biennale.org



Uan Ceriaptrix  
vr7.1biennale.org



FreeWee Ling  
un3.1biennale.org



Hyde Hackl  
oh1.1biennale.org



Bryn Oh  
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Pipilotti Winslet  
kz9.1biennale.org



Gaianed  
ur3.1biennale.org



Gem Preiz  
xg8.1biennale.org



Louis Wu Cyberklon  
rt1.1biennale.org



Tryad Destiny  
ma5.1biennale.org



Space Cadet  
sd4.1biennale.org



SecondHand Tutti  
hk4.1biennale.org



Lampithaler  
hlo.1biennale.org



Cherry Manga  
ig2.1biennale.org

The Artists on a Glance.  
Shortlinks to the makers of the Pavilions and the Artist Cubes.  
You may find a backup at [y2100.wordpress.com](http://y2100.wordpress.com) or in [archive.org](http://archive.org)

## Technical Advice

This book contains codes in a square picture-like format, called QR-Code for Quick Response. Each QR-Code gives a link to the internet, mostly to pictures in jpeg format. The notation is `http://xyz.1biennale.org` - where xyz varies. If you are able to open the links provided, please do so. Each modern smartphone has the ability to read a QR-Code and then to open the link in the web browser that is embedded in the phone. For this you need to download a QR-Code reader and hold your camera over the code field. Keep in mind that this works only if you have a good internet connection.

If you don't have a smartphone or you would like to see the content on your notebook or desktop, using a bigger screen, then enter the internet link manually. The notation is very short and easy to remember. All you have to do - just now - to get the machinima *The Surreal Cube* by WizardOz Chrome on screen, giving the QR-Code hereby as an example, is to enter `http://ml3.1biennale.org` in a web browser.



Cica Ghost  
`hi1.1biennale.org`



Art Eames  
`rl3.1biennale.org`



Elle Thorkveld  
`uo4.1biennale.org`



Juliette Surreal-D.  
`lc9.1biennale.org`



Barry Richez  
`rs1.1biennale.org`



Thoth Jantzen  
`x03.1biennale.org`



Moewe Winkler  
`md6.1biennale.org`



Rory Torrance  
`hf9.1biennale.org`



Venus Adored  
`ko6.1biennale.org`



Vagabond Wanderer  
`td3.1biennale.org`



JadeYu Fhang  
`pi4.1biennale.org`



Betty Tureaud  
`aml.1biennale.org`



WizardOz Chrome  
`ml3.1biennale.org`





Stills from Welt am Draht [World on a Wire], by permission of Fassbinder Foundation to be used in Simulacron-1, an educational project by VISIT e.V.

## ONAWERO - World on a Wire.

As a tribute to history the Grand Opening of 1Biennale happens in a world called Onawero, the old name of Nauru. The Republic of Nauru counted 10,084 inhabitants in 2011 [Wikipedia] when Onawero was set up as a replica to gain a world simulator for the NGA [Sand Bible]. In Rainer Werner Fassbinder's movie World on a Wire (1972) are 9,000 Ident-Units hosted in a computer, called Simulacron-1, to perform social simulations. World on a Wire is based on Simulacron-3, a novel written by Daniel F. Galouye in 1964.

## Boost Your Life

*Art Blue Arrives In Onawero*

"Wake up and don't make a fuss out of it," I hear, and he starts the server in Paris via a remote-control viewer. The Tight VNC viewer you may know is freeware and by using it you can control all machines on earth. I shall stay in the old tradition and call such a tool, depending on the person who listens to my story, a forwarder, a bridge, a tunnel, an interceptor or a lighthouse. There are many lighthouses, some good, some placed by pirates. The most famous lighthouse is in Onawero. It is the Surreal Tower. This tower was created for the arts. If you know the password, if you know the code you can access every artwork no matter where it is stored. He seems to know it as the window of OVH in Paris pops up and he hands me a book. He goes on, "That's for your speech tomorrow." I am tired and exhausted after the long trip from Berlin to Onawero. You must go via Brisbane and you know that is in Australia.

The title of the book he gave me is *Qualityland 1)* and I know the writer. It is a green kangaroo. Despite what you might have heard differently, the kangaroo is not a communist. I coded it, the kangaroo. It is open source. Close to a communist, you may say, close to Berkeley. Right now, you might not understand it at all: Kangaroo, open source, communist, Berkeley. What if I would frankly tell you that Ronald Regan said, that Berkeley is, "A haven for communist sympathizers, protesters and sex deviants."

At the Berkeley campus 90% are democrats. It is California, you know. And open source is something that comes with Berkeley. Everyone shall be able to use the code the green kangaroo created.

It would be too much to expect that you have read *The Gods of Informatics* in which such facts are coded and at the same time entwined. The Gods changed my name and they continue to do this. Without a warning, without a trace. Not from kangaroo, by God's sake no! Nevertheless, I had to change. I was told this doing stays in the good tradition of ALTs. Alternate Avatars, Second Functionals, Double Ident-Units, it is all the same just faked names. Today you play a merchant and let a nice aborigine woman suffer in a cage. Tomorrow you come as a knight in a shining armour and rescue her, giving the merchant a kick.

My argument is that this is Metagaming and there can be only one true me, the historic one

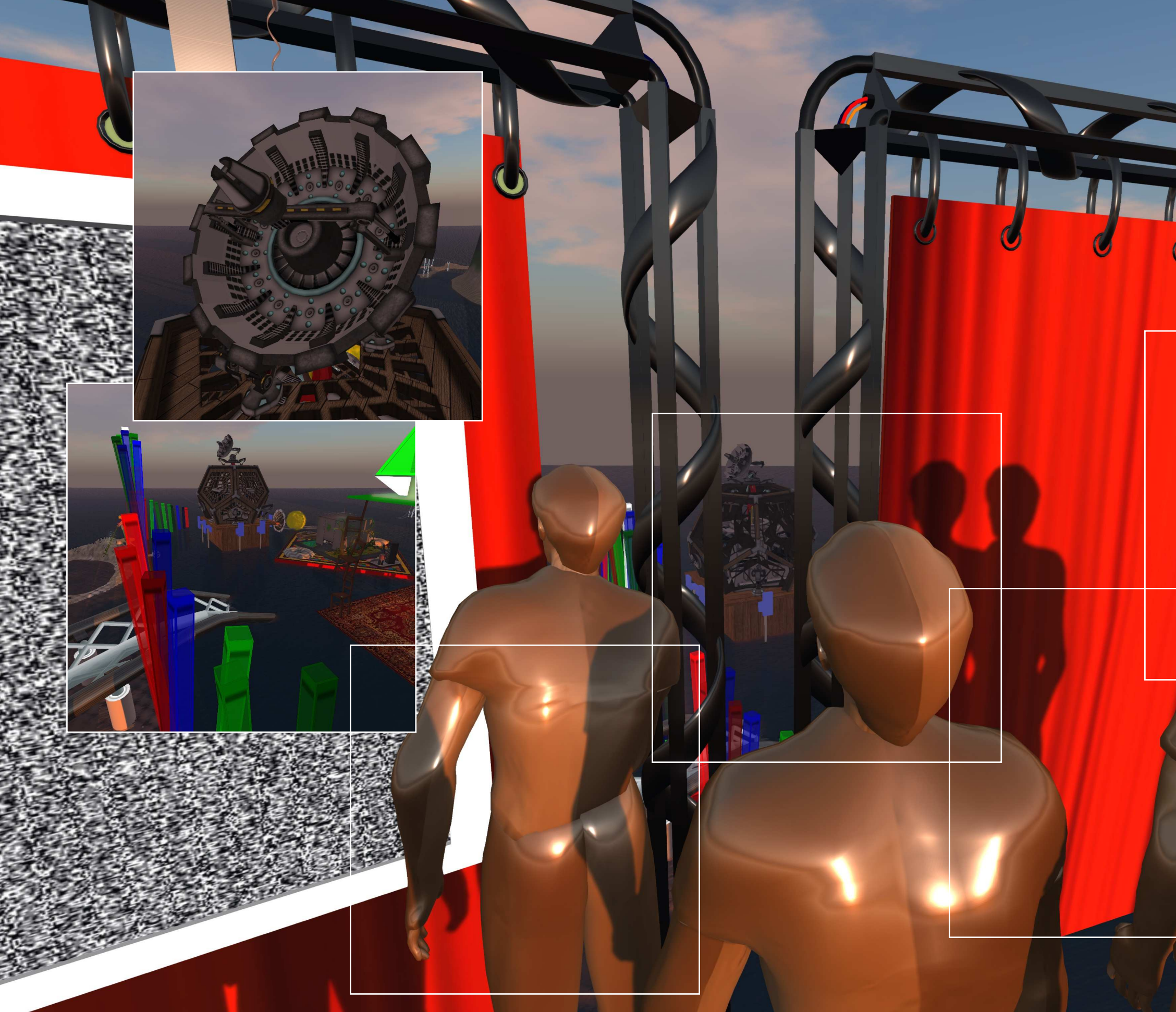
-- I said, "But I am now President," --

was wiped off the screen and I heard him saying, "William Jefferson Blythe Jr. changed his name to Bill Clinton, so don't make a fuss out of it that your name is now John O. Fus." I understand plagiarism, that it is such when you hide your doing. The kangaroo might have said, "John of Us would be too obvious to be obvious that this is me John O. Fus," if I would have given word to him, to it, to her. Difficult to say for a machine, what gender fits as this is a damned old book format not changing for the reader. It, the pronoun it, would fit for kids and for dreamers. The she-gender would be great for my female lovers. A He, that the kangaroo is male, yeah, a He, might give me the booster in



yr9.1biennale.org

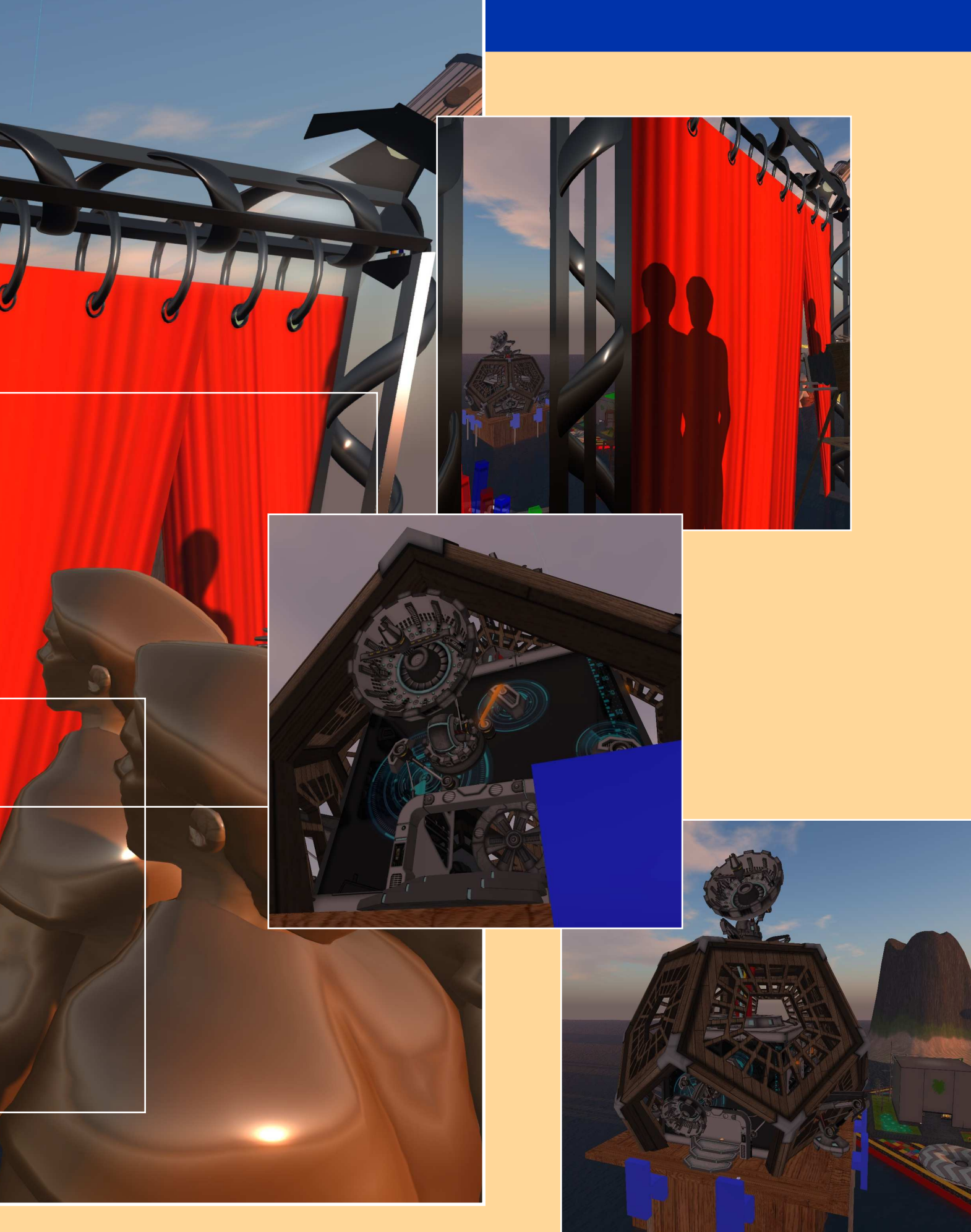




Noobs looking at the Pavilion *Dodeca Phonics Eco* by Hyde Hackl

Greedy n00bs are a pest. They never can wait. They tore the curtains away to sneak in. This way they might miss a lot ... as you see clearly the missing. 1Biennale has more than one Grand Opening so to give each Pavilion and the artists who contributed a unique focus.





Overwatch, biting them all in the Blizzard Universe. There is the warrior at home, sitting in front of a screen, where the aborigine is in a cage, also on screen. That's the Blizzard Universe not the one of Onawero.

Luckily the kangaroo has one thing in common for all, for young and old, for rich and poor, for trans and no-trans. All say, "What a hell of a machine this kangaroo's writing". So now I load it, the old code and add "quality" as the catchword.

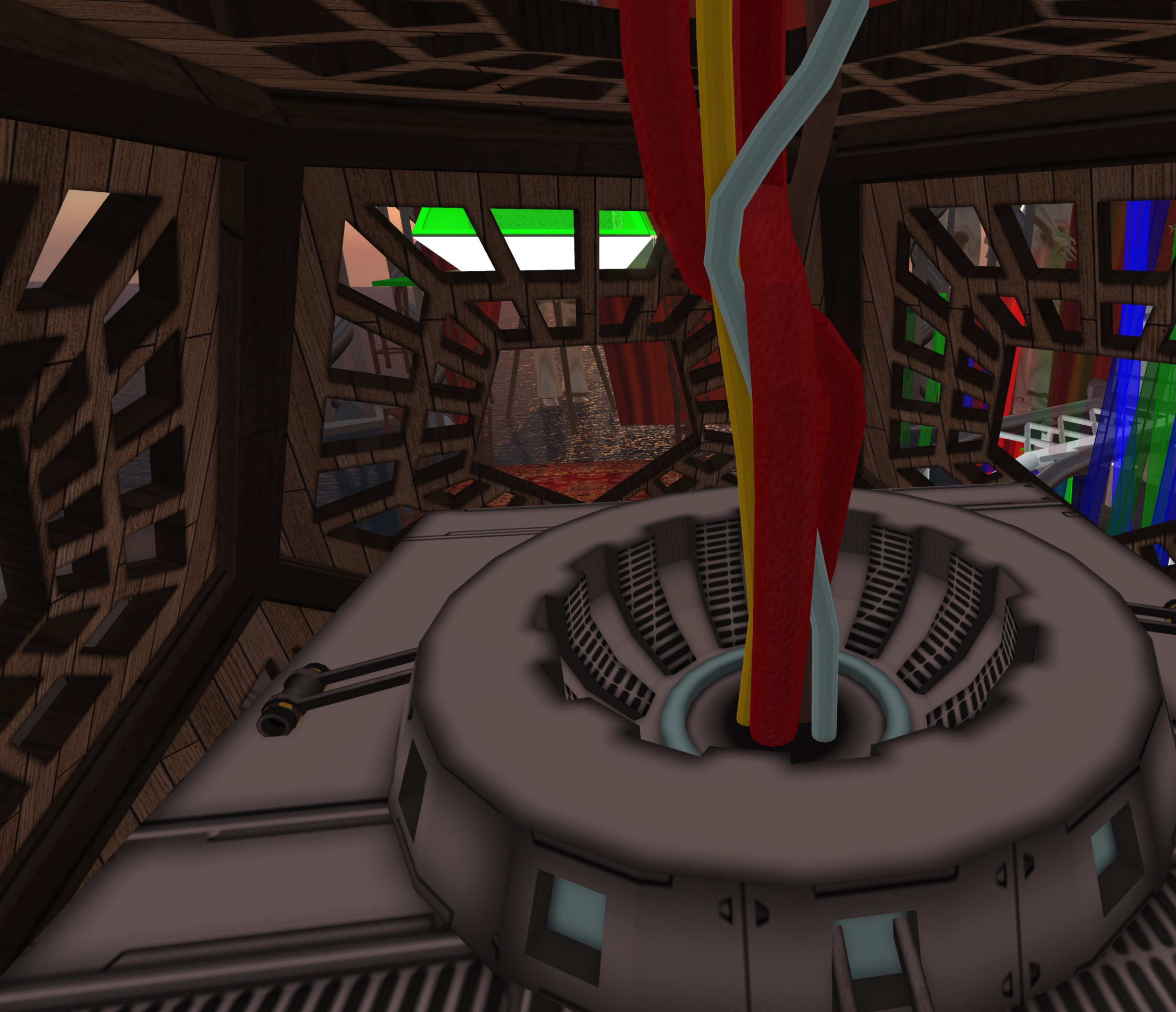
1) Qualityland is the title of a book by the German writer and cabaretist Marc-Uwe Kling. A green kangaroo plays a big role in his political satires. The President of the land of Quality, where everyone says just "OK" is John Of Us. He has nothing in common with John O. Fus, the President of Onawero. Believe it or not, find out by reading Qualityland :)  
"OK"

A reference shall also set to Judy Blume who created the Green Kangaroo in 1969 and to the PRIMEXPLORER project where kids created a green kangaroo at RHS Highschool in opensimulator in 2012.



xg2.1biennale.org



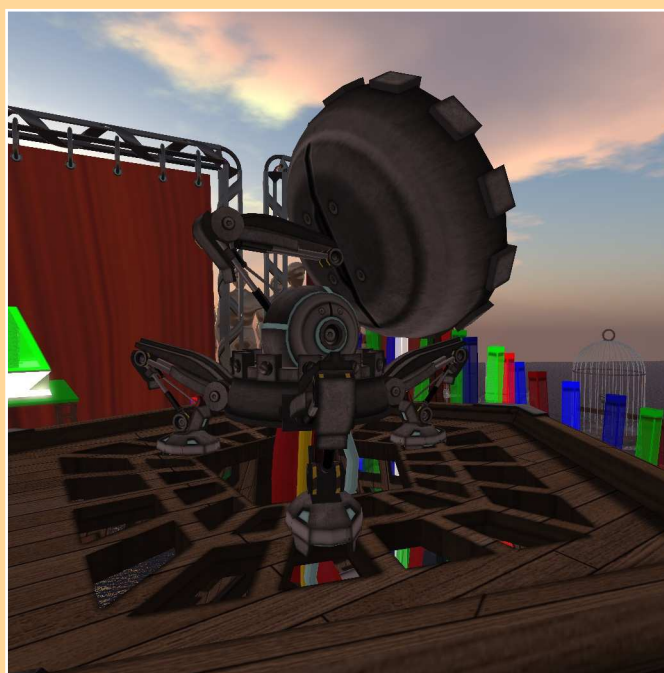
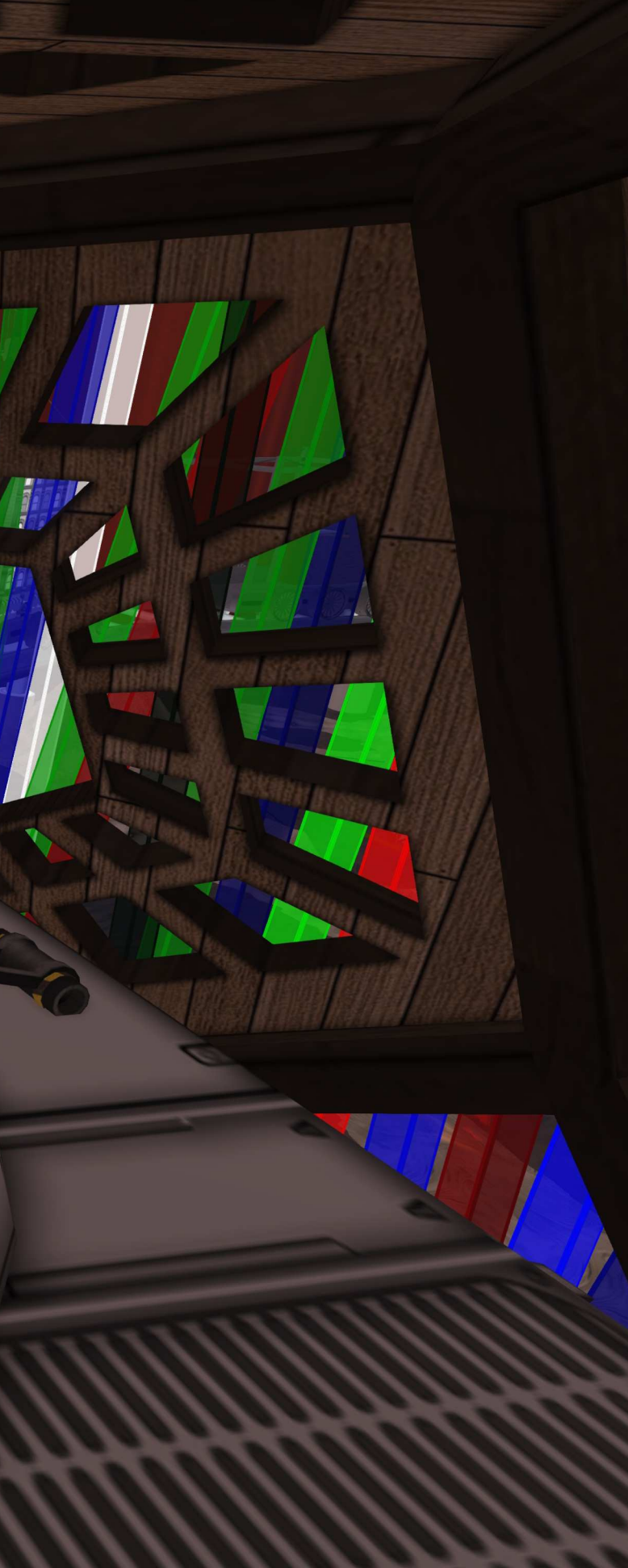


Pavilion Dodeca Phonics Eco [inner top section] by Hyde Hackl.

"Simply dedicated to a true visionary: Stephen Hawking," says Hyde.

Hyde Hackl is a long time building enthusiast. Hyde created the Molly Bloom museum, the first total conservation of an artist's life work.





## Anthem

Despite what you say and what you hear, you don't live in a land of quality you live in a land of quantity. A proper name would be Quantityland, but this domain is taken. All great domains are taken. You are just lucky not to know. Continue to dream of being a great inventor, a great sportsman, a great model, a great lover, a great cook, a great ... now let me turn the focus on me ... a great writer. Of course, I am a great writer as you are a great ... let me take something from off my list of useless roles [...] a great programmer. The greatest programmer of all times. Would this be possible? For you? "Of course, Not," you say, as you are smart. All programmers are smart.

But are you [ ... ]?

*... continue to read online at  
[anthem.1biennale.org](http://anthem.1biennale.org)*

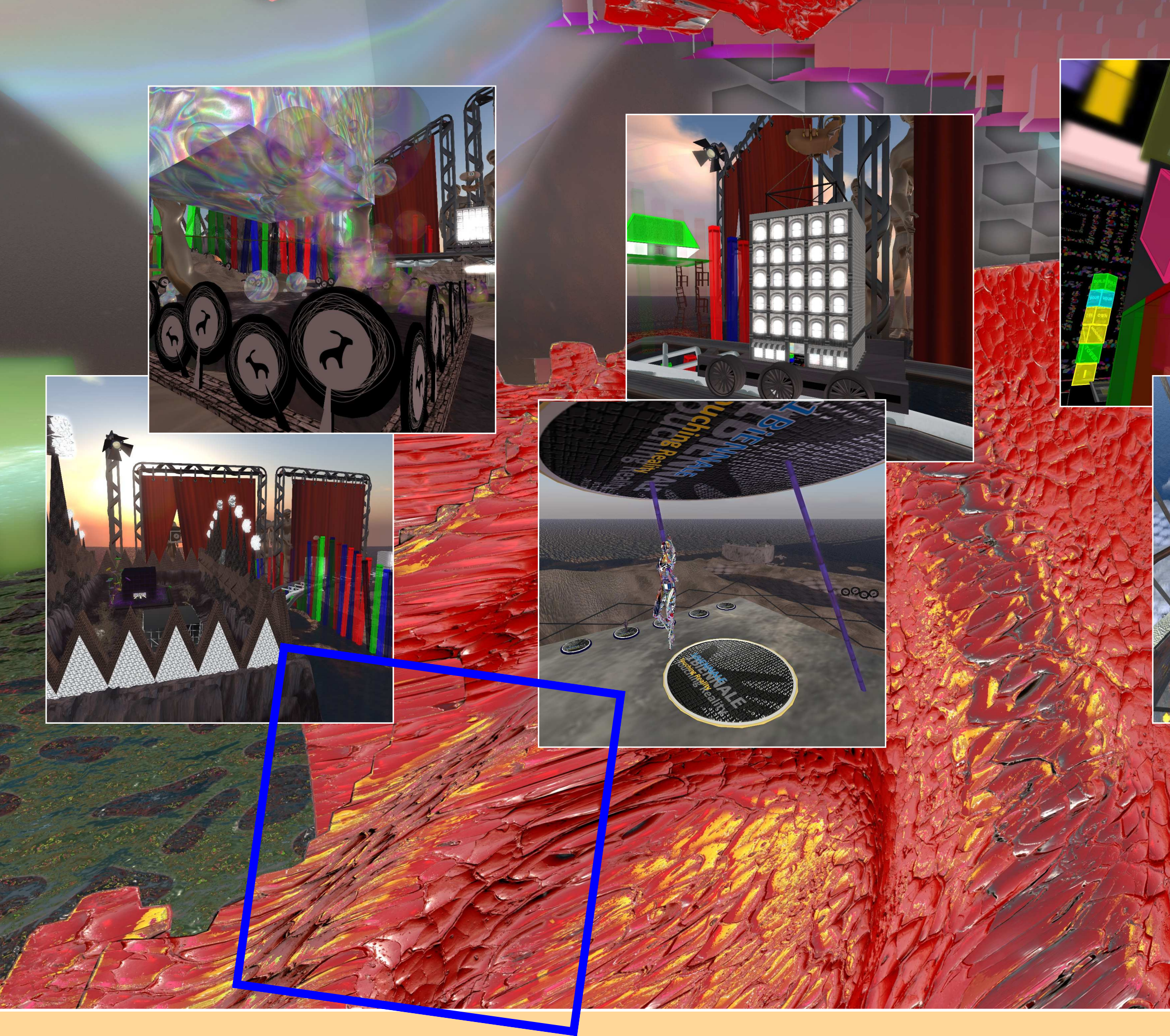


[no3.1biennale.org](http://no3.1biennale.org)



[oh1.1biennale.org](http://oh1.1biennale.org)

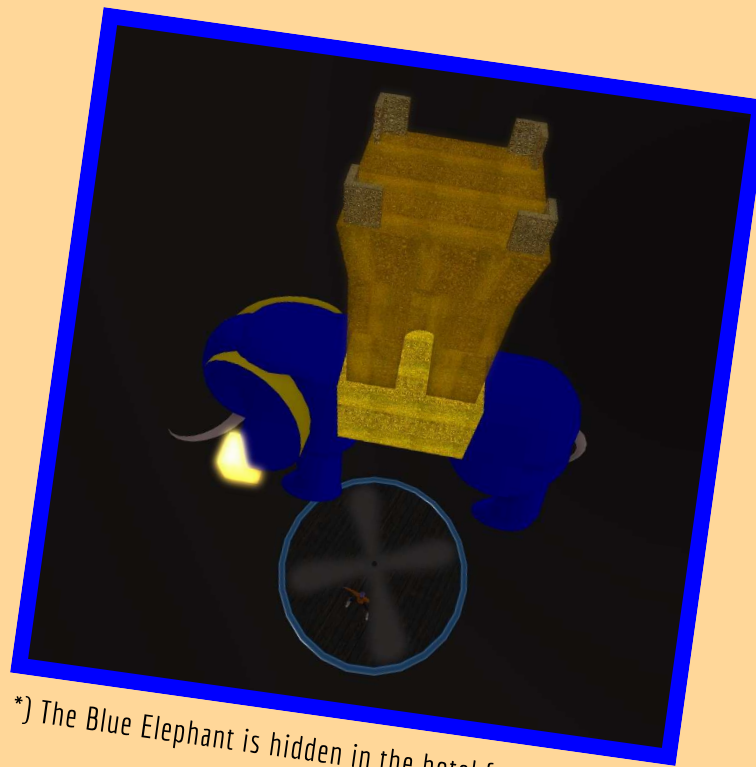
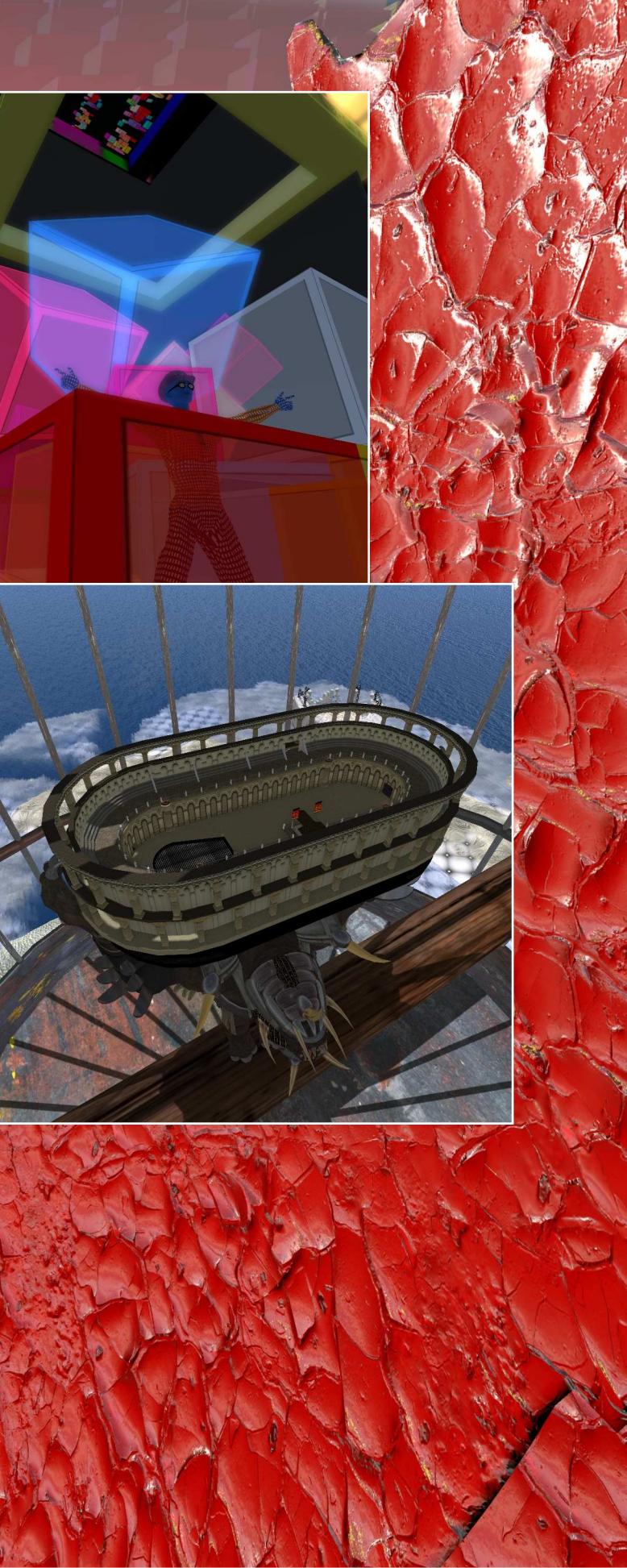




# Welcome to Art.

When you arrive at Welcome area, called VISIT Biennale, explore: An interactive art machine inspired by H.W. Franke's MONDRIAN [1979] created by Art Eames. A miniature of the Coliseum by Paul Atreides. A must so see ... and more. Background: Artist Cube by Louis Wu [detail of texture].  
 \*) The Blue Elephant is a short story written by Sergio Both aka Herbert W. Franke (1987) which is reprinted in the Appendix.





*\*J The Blue Elephant is hidden in the hotel for the arts*

# Art

*“The short form for Artificial Intelligence is Art.”*  
*Dan Brown in Origin.*

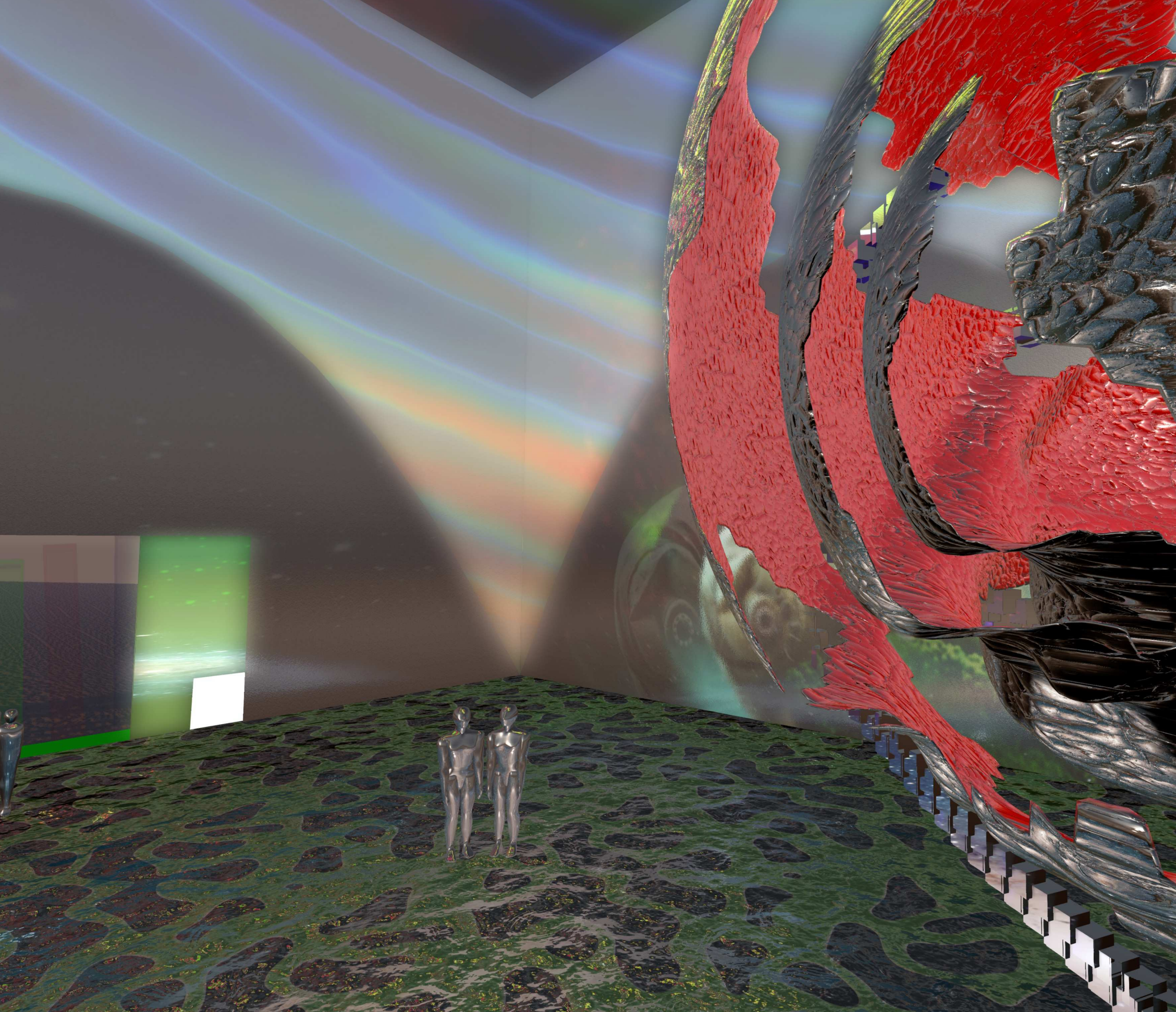
When Art creates life then quantity meets quality. Art goes Artificial Intelligence. You see the point? Quantity creates quality. Have you ever heard such a bullshit? Oh yes, that is the baby boomer. It makes a garage to an imperium, a coliseum for the masses. A new Roman Empire, just not in Italy but the play stays the same. For the readers waiting for words by the green kangaroo you get it in Latin: Panem et Circenses. For all others it is called Going Public. You know every Silicon Valley pioneer starts in a garage. The rest is quantity.

*... continue to read online at*  
*art.1biennale.org*



nd8.1biennale.org

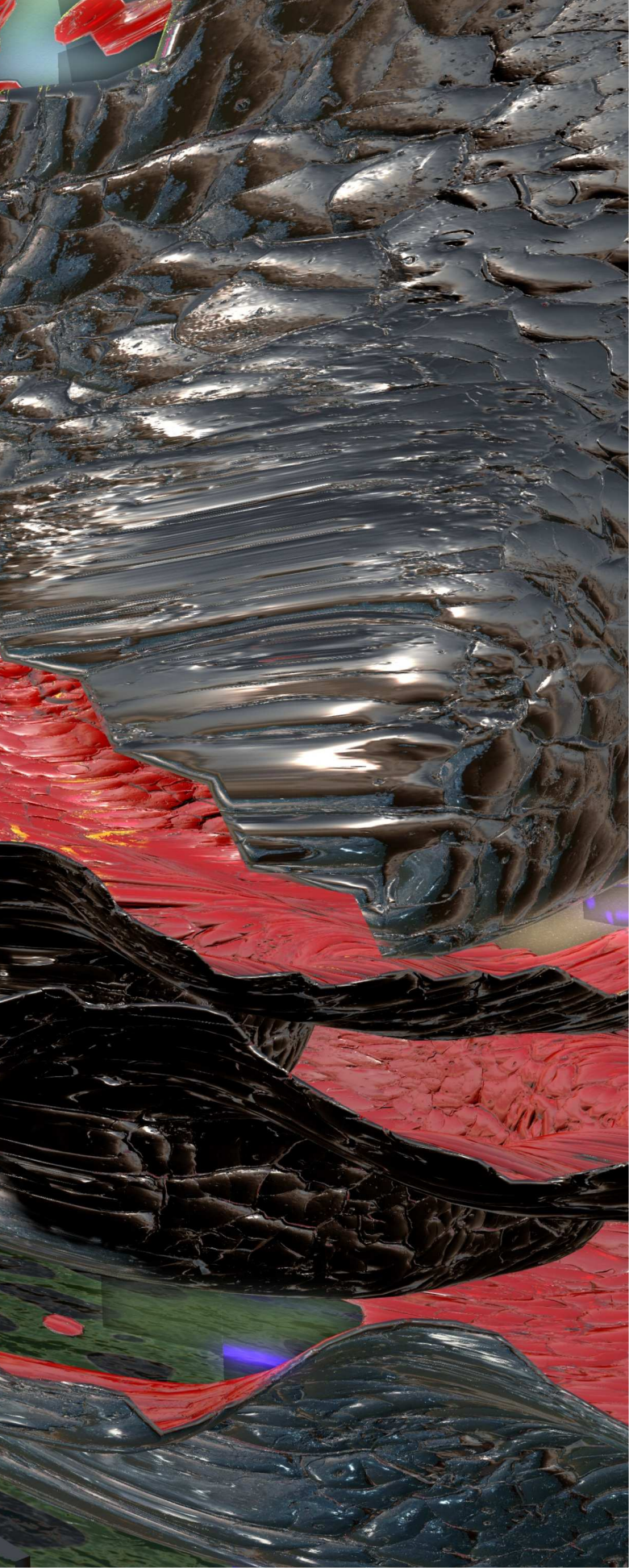




## Artist Cube Reflexion by Louis Wu Cyberklon.

Reflexion reminds me in an archaic way on The Fifth Element [1997 by Luc Besson], on a way that we may send a divine light onto the great evil, stopping it and destroying its power. All we need to do is to decipher the code of Louis Wu.





## The Inauguration

Speaker: Today we write January 20, 2071 and the Infinite Drifters will vote for President. The inauguration happens after the voting, so we get our go. We will drift up to the Infinite Tower. Up to a height of 5065 meters where the Giant Wheel is waiting for us. We will have a home! We will have a life! We will have a President! Welcome dear voters the candidates: Red and Green. This is the final debate live streamed on all stations. This time it shall not be the gender ...

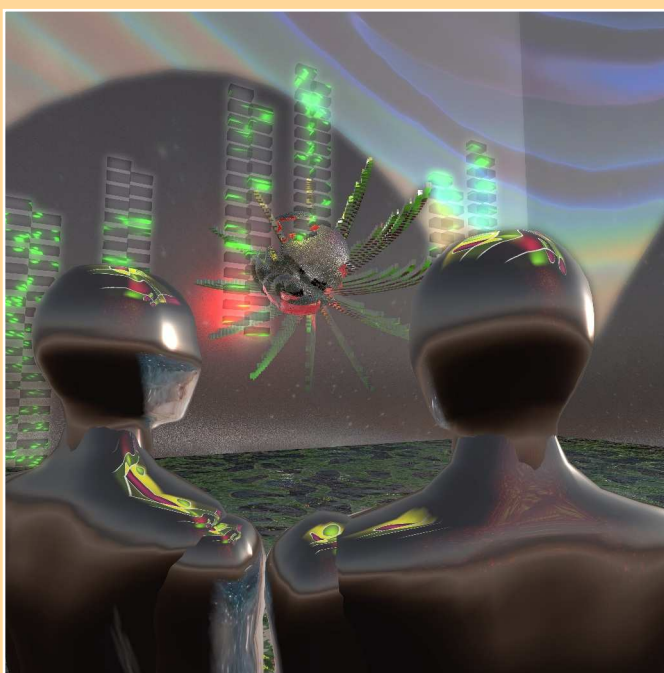
Red: And not the hair! Not again the hair!

Speaker: Yes, no hair shall count! Last debate was unfair as the hair of the candidate was hacked by a foreign intruder and got messy.

Green: And not the shoes!

Speaker: Yes, no matter on shoes. We all know your shoes have been stolen and a chip was set [ ... ]

*... continue to read online at [inauguration.1biennale.org](http://inauguration.1biennale.org)*

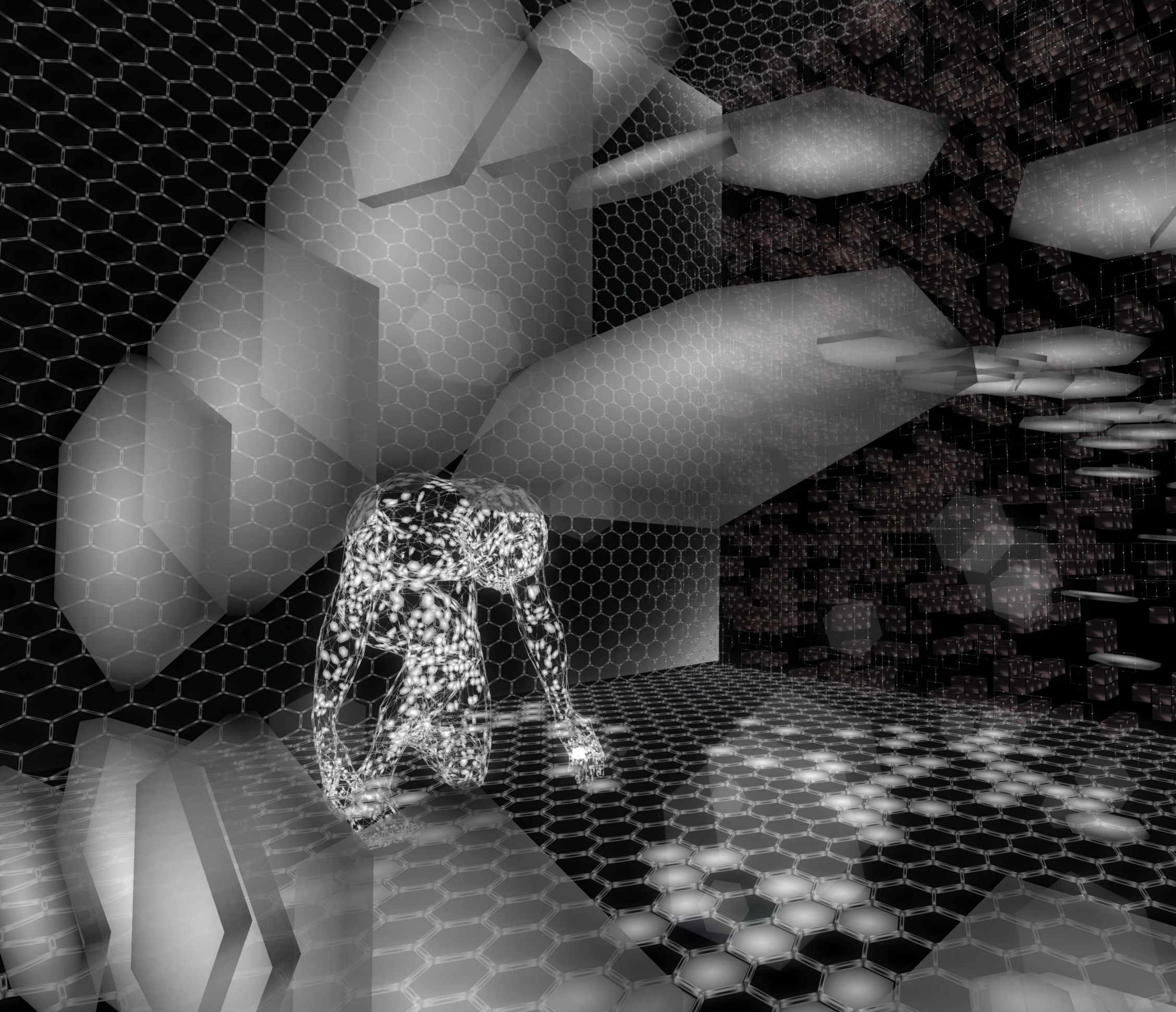


[rt1.1biennale.org](http://rt1.1biennale.org)



[zo0.1biennale.org](http://zo0.1biennale.org)

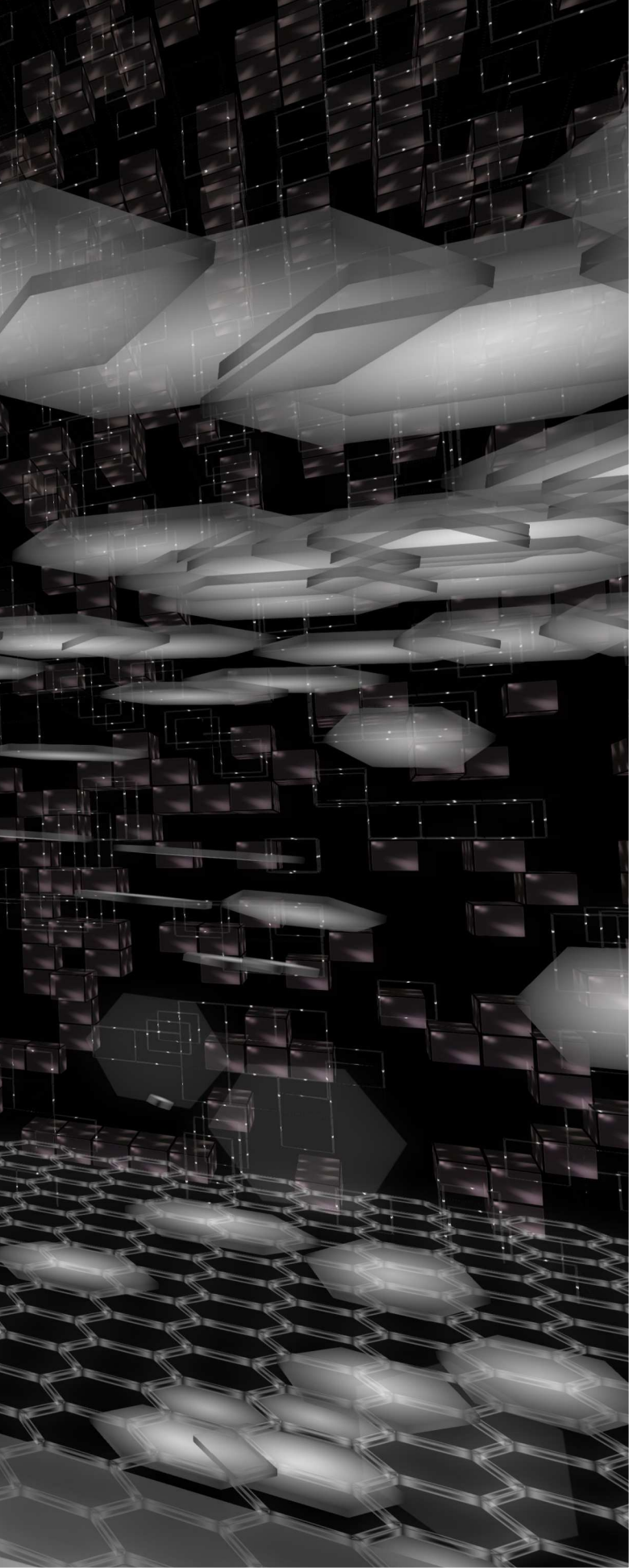




## Artist Cube by Cherry Manga: The Hive

The Hive keeps its promise by enveloping you in a matrix of light. You stand in the middle of light, moving, flickering, giving you illusions. A must to see. Cherry Manga is a long-time resident of Francogrid, the biggest opensim grid for French speaking people. She organizes an annual event: Fest'Avi.



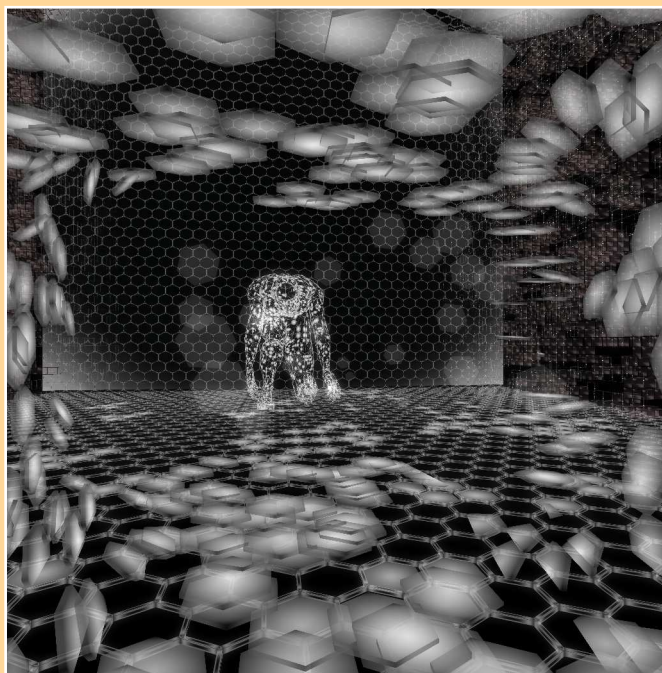


## The show must run.

I call Gem Preiz and I call Second Hand Tutti.

In politics, and I am deep in politics, it is like, gosh do I really need to say it? When it comes to politics, aren't all talk shows the same? For a debate, one actor must be from the establishment and one not. Seems we are back at Heinz and Wurzen. The establishment meets the underdog. Gem Preiz to call Heinz and SH Tutti Wurzen? Oh no, no. That is the evilness on Art that runs on femto speed. You fire faster than your brain.

*... continue to read online at [showmustrun.1biennale.org](http://showmustrun.1biennale.org)*



[ht8.1biennale.org](http://ht8.1biennale.org)



[jg2.1biennale.org](http://jg2.1biennale.org)

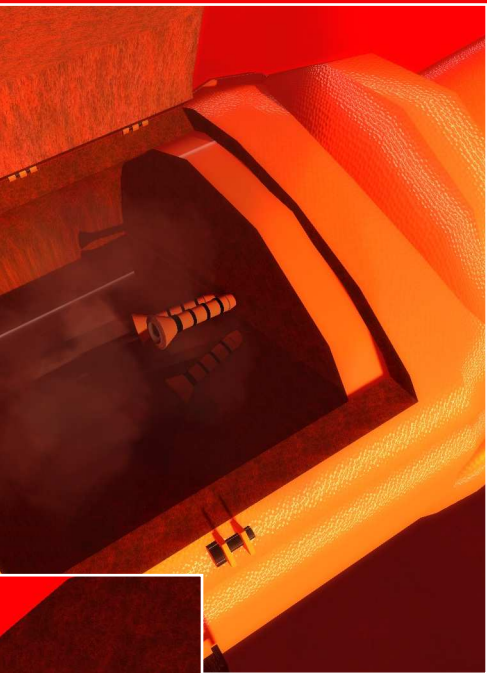




## Artist Cube by Paul Atreides: Brazen Bull.

The modern forms of torture will be much more sophisticated. The torturer will use just tablet and mouse to do whatever is possible. You might experience dramatic effects when you change the windlight in the environment. There is a warning sign at the entrance. Please take note of this.





## The Final Speech

The kangaroo tells me of a change.

John O. Fus has changed his mind. “We have some native humans among us. Some have no clue of the world we are in. Some use a translator. Stick to their capabilities,” he says via the kangaroo. This brings a change on an epic scale. In fact, in two dimensions: speed and language. Humans use so many different languages, but not one of them speaks all of them and the human input receptors run slow. Eyes and ears are easily overloaded when humans must decipher meaning. I shall embed my talk directly in their brain and cover my doing by Art. Embedded brains, sleeves kept on stock as clones and stacks for their life memory come into my mind. That would be for them Science Fiction. John O. Fus tells me right now, “No sci-fi, I want realism.” I ask him what he means by realism. He says, “No Netflix, just Wikipedia.” For a millisecond I become speechless when hearing “No Netflix” but what to do when the President speaks? It would have been charming to bring in elements of *Altered Carbon*. At least he makes things clear and does not say “covfefe” as the other President did.

It does not take me long to find solutions for realism as I am still running on virtual speed. In Wikipedia I found the *Brazen Bull* that *Paul Atreides* modelled pointing to dark ages, to the Greek Gods, to Zeus. I could reference to the movie *Immortals* or the modern forms of torture, to James Bond’s *Spectre*, but thats not the realism I need. I need signs of Magic, of mystery in the Code. I need excitement. I rezz the Signing Noob in the middle of Seraph Kegel’s cube and let the noob create a storm of sand particles so to fill the human mind by sparkles in Codes of Sand. I know I must decipher my doings.

*We have some native humans among us.*

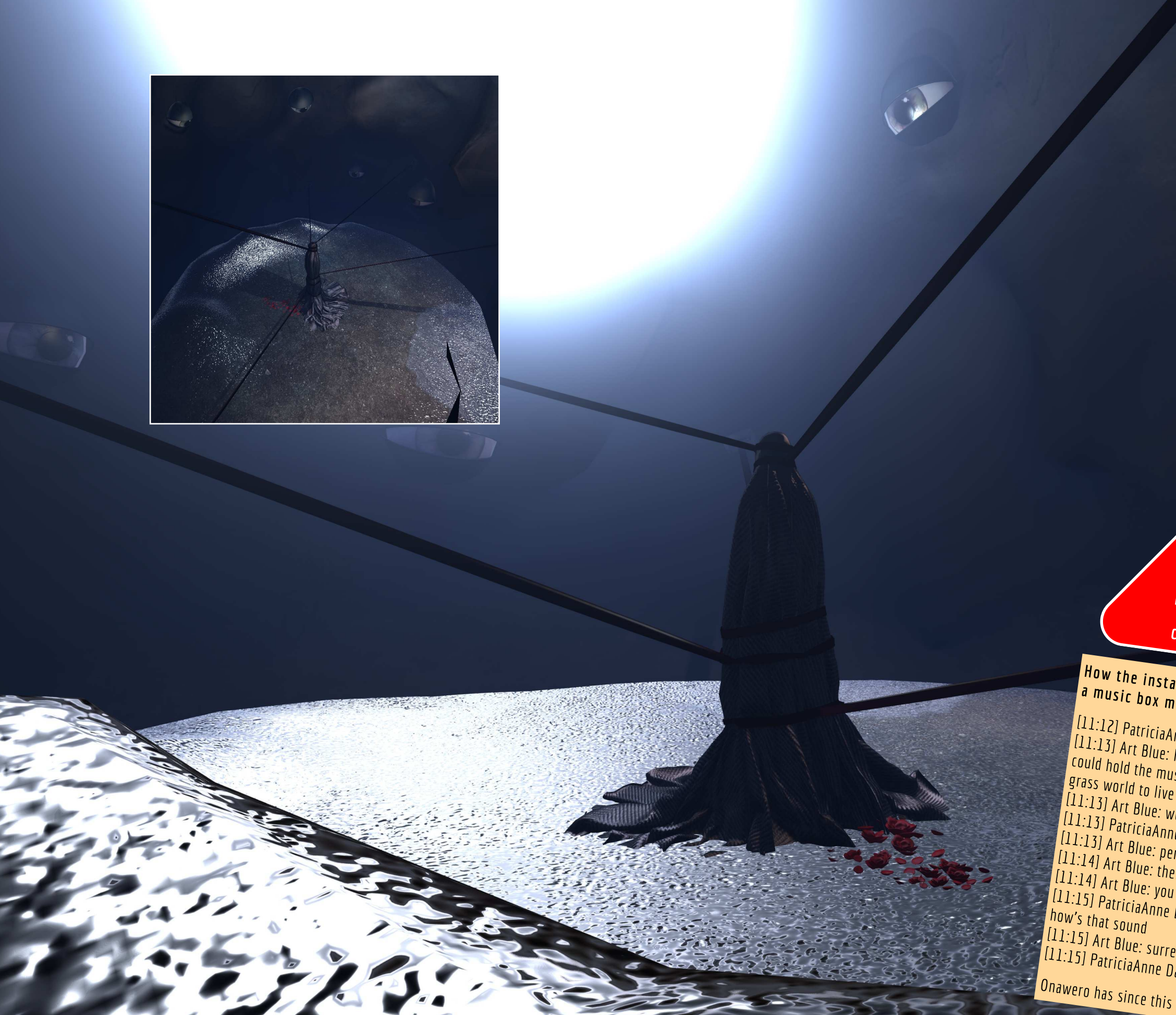
This word of John O. Fus shall become a catchphrase in the future, but I know to behave, so no sci-fi today. The Signing Noob was created in the year 2016 by Art Eames for the Artists’ Development Programme of the European Investment Bank Institute as a contribution to “The imprint of man - representing the Anthropocene.” In the Sand Bible it is stated that Stefan Kröpelin forwarded the idea to Larry Page to propose to Google the use of the American Sign Language to point to the world, which is in fact to ping. A giant noob, looking like a robotic Art machine, standing in front of Alphabet Inc., the Google headquarter in Mountain View, California, pinging to the world the message, “Many voices. Many languages. One Alphabet.”

There is no way to point in a Digital world, instead there is to ping. Each action creates a ping. Even when one idles, does nothing, a keep alive ping goes to the NGA. Total Information Awareness is the result. I will use this as realism. The American Sign Language is for sure no sci-fi, even this language, as all other natural languages must face some big challenges. Google created wristbands and developers took the idea to create apps where you can effortlessly switch from one sign language to another. No matter what sign language a deaf person or a hearing-impaired person



sk0.1biennale.org





How the insta  
a music box m

[11:12] PatriciaA  
[11:13] Art Blue: I  
could hold the mus  
grass world to live  
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Onawero has since this

### Artist Cube by Seraph Kegel, The Modern Paradigm

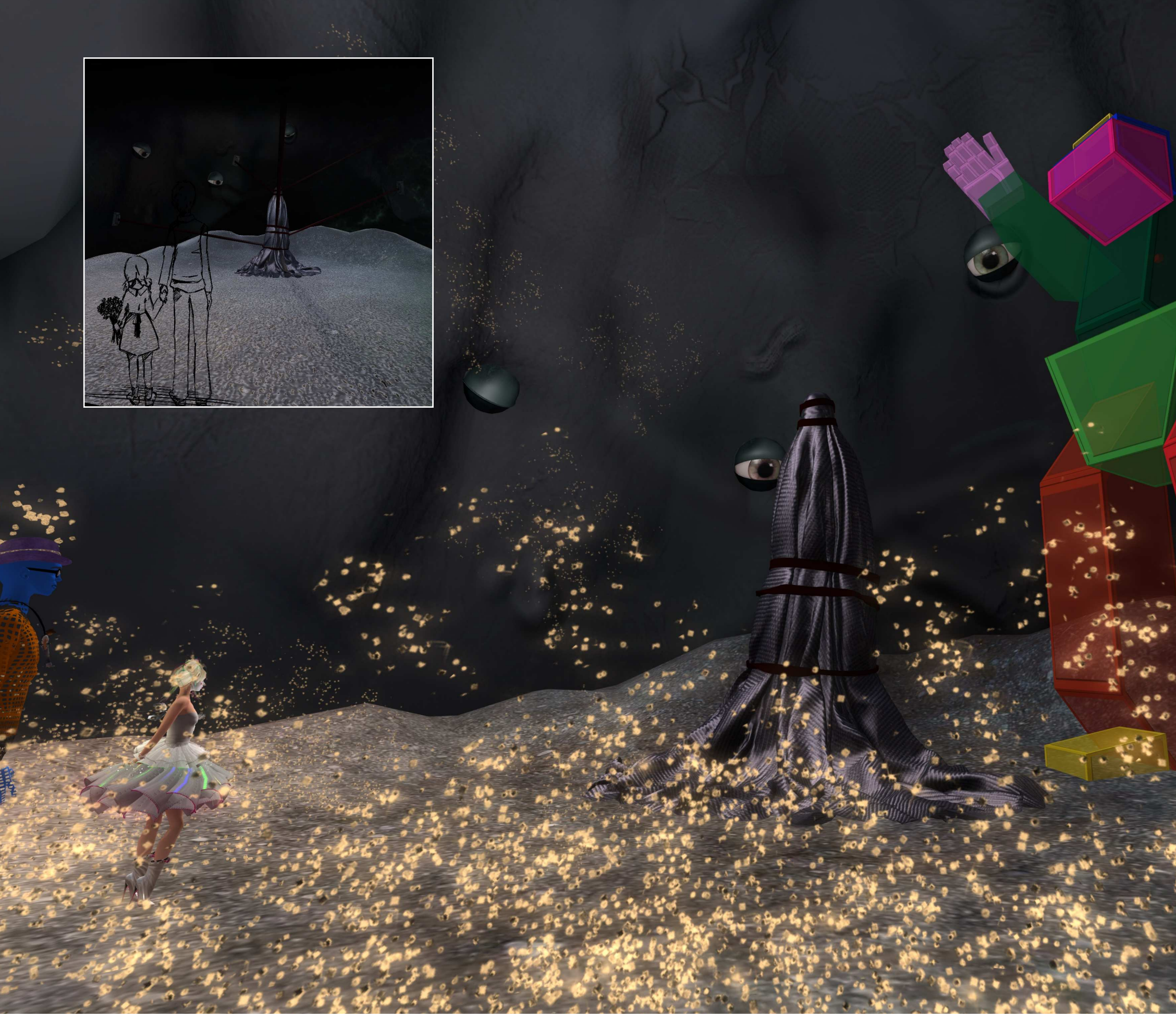
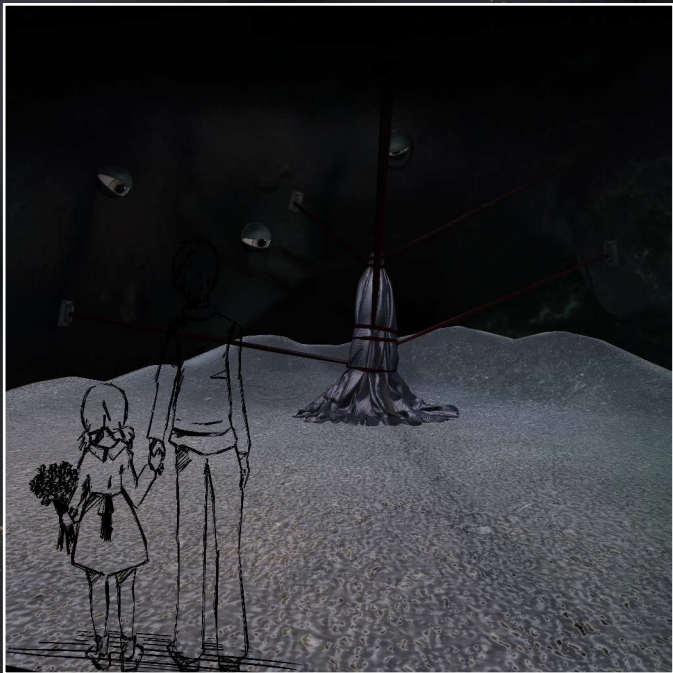
The artist about the work: "Modern Paradigm is a comment on our present where communications and 'virtuality' has invaded our reality. Beyond thinking only of virtual worlds, our lives have been getting more and more exposure online than ever before. ..."

In the square text box you see a dialogue Art Blue had with PatriciaAnne Daviau, The modern Paradigm goes on to a level of Surreality that becomes Real. We have chickens there ...



Inflation Chicken, chicken, chicken in  
 ade its way to 1Biennale  
 ne Daviau: cute boat  
 Next to this boat a model of Fuschia  
 sic box, offering the chicken a green  
 on  
 ould you like this?  
 e Daviau: that sounds great :)  
 ffect!  
 n rez the chicken  
 dont need to do it, just say it to them  
 Daviau: then rez the chicken! lol  
 al I hope  
 aviau: hehe indeed  
 time chicken, chicken, chicken





## Artist Cube by Seraph Kegel, The Modern Paradigm

I have to thank Seraph Kegel for the allowance to use the Artist cube for 'The Sand' and Art Eames and Venus Adored for creating 'The Sand.'





After you have seen the presentation you will laugh as 2.2 million visitors did before. We are in quantity land, in chicken land. There has to be room for chicken, chicken, chicken, chicken, chicken, chicken but what most oversee is that Doug moves his arms, hands and fingers, makes gestures and sound patterns that links us directly back to the Signing Noob.

The Noob signs and emanates particles of Sand that carry the ode inside. Coded Iridium, Coded Sand. Doug makes an insight visible that Wittgenstein worked out nearly 100 years before, “You can’t speak of things you can’t think of.” You say it is the other way around? You say that the Signing Noob must fail as he can’t sign things when there is no sign? Maybe you watched the play *How to explain pictures to a Dead Horse*? You found it all too complicated there? Exact Thinking in Demented Times was the subtitle. You bring in the bi-polar bear instead. A good move. The bear is easily to grab.

The story told to a person with a diagnosis of a bipolar disorder goes as follows:

Someone asked the bipolar bear if it liked the snow. The bipolar bear replied. “I do.” “I don’t.” “I do.” “I don’t.” “I do. I do.”

Coded Iridium, Coded Snow. Another way to understand the change in communication, another way to stick to the past, to CICS.

See CICS as a sand machine sending 1.2 million iridium dots per second to your brain receptors. See it as the code wire matrix of Swordcoder. See it as Magic. This way CICS stands no longer for Costumer Information Control System, it becomes the transport layer for the robotic noob to send Iridium dots coded in grains of sand. That this CICS is connected to TEAMBLUE, a division of UNICOM might not say much on first glance but on a second it does. US ROBOTICS is part of UNICOM GLOBAL. Now you know why the Signing Noob uses CICS commands. Why some are saying that the Signing Noob is a robot designed in ancient times becomes obvious. It is to honour the creator behind the creator. An alien robot? A code placed in the Libyan dessert to be deciphered when the time is right?

This opens the door to a deeper understanding of the Code of the Sand. It lays in the past. Not in 1968 when IBM started CICS. I speak of 26 million years ago. Let’s make a travel back to the future when the Libyan Dessert was terraformed. From there I got the gains of sand that are now distributed in Seraph Kegel’s cube by the Signing Noob where you stand around as Avatars looking in awe. You just need the instruction to turn the media stream and the music ground radio on.

*We have some native humans among us*, flashes back in my brain so best I overlay the code that is transmitted by the iridium dots in the sand corns to your brain by shear Excitement. Excitement is one of the code sets created by *In Mitra Medusa Inri*. I tell you more while you listen to the song of the Sand, the Rain and the Code I use.



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## Pavilion by Bryn Oh: Long-Legged Maskitts protecting ...

Three Long-Legged Maskitts fiercely protecting the contents. At the left side of the entrance is the Maskitt standing, becoming the model of the bronze statue, The Maskitt Award. On the right you see the Maskitts right now are protecting Time, the evolution of a theme the Artist cube by Thoth Jantzen stands for.





*"out of the light  
undercover  
will you find him tonight  
and take off and start to hoover  
take off and start to hoover  
he takes you in the door  
and slips deep inside ...*

*... and until to the core  
flushes you away with the tide  
you shiver and you shake  
lay back down and cry  
every promise you break  
for a small second to die  
the excitement  
is always the same  
you let it happen  
and whisper his name  
hey hey hey  
you blinded me  
with sparkling eyes  
why can't i feel  
your darkest lies  
buried deep  
in your mind  
one day i will see  
you're not my kind  
i want you so bad  
everything is broken  
i can't get into my head  
all the words i've spoken  
i want you so bad  
out of the light  
everything is broken  
undercover  
i can't get into my head  
will you find him tonight  
all the words i've spoken  
and take off and start to hoover*

The Excitement, by IN MITRA MEDUSA  
INRI (lyrics reprinted by permission).

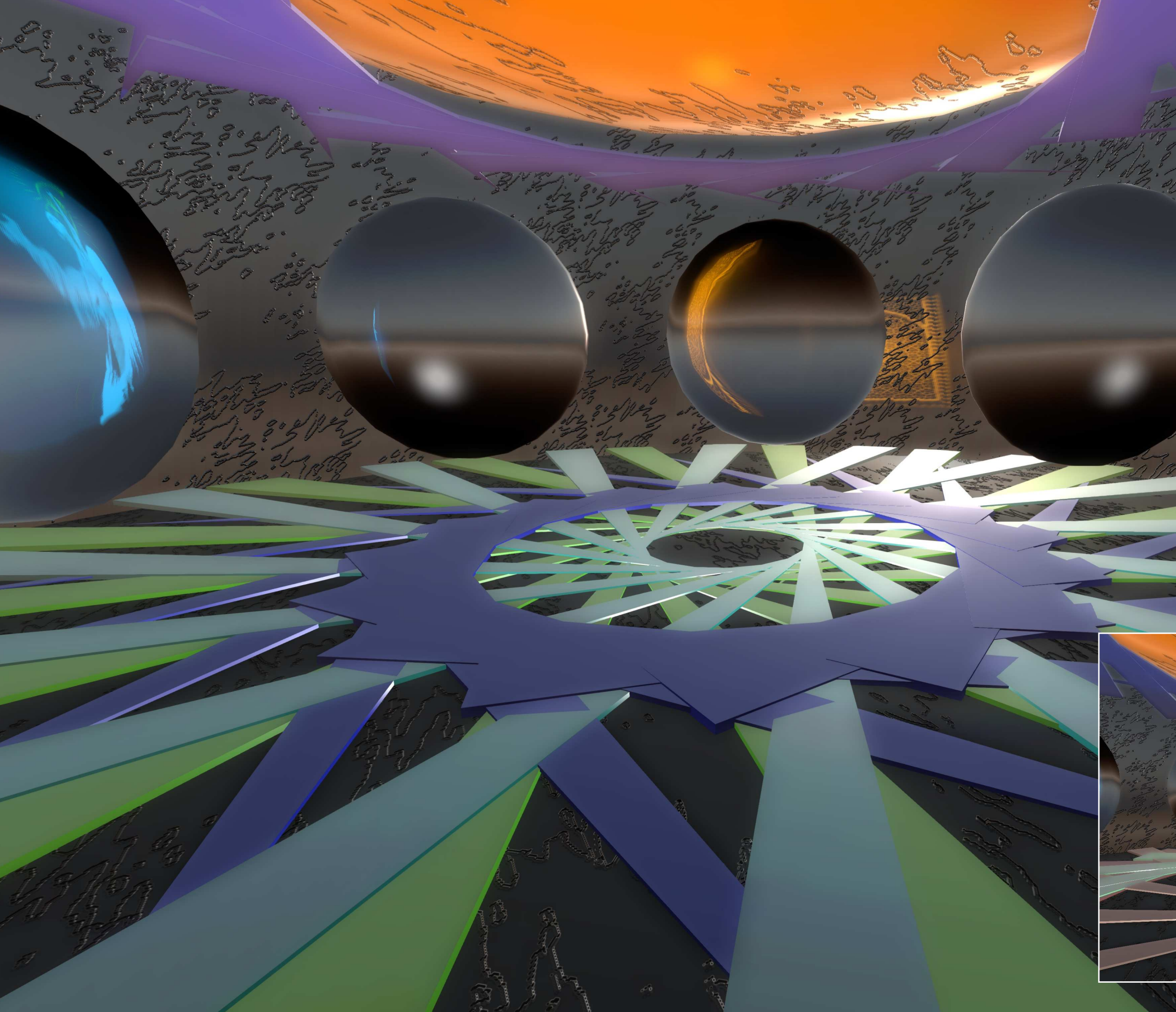


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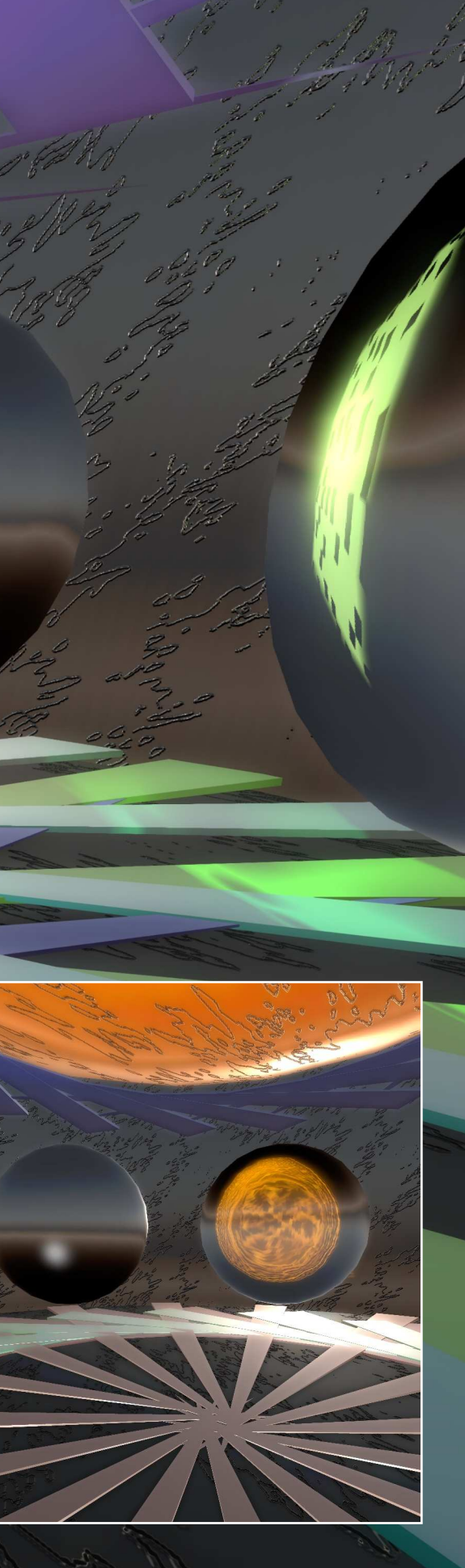




## Artist Cube by FreeWee Ling: Precession

Precession takes you on a ride. It is inspired by the rotational motion of celestial bodies. By focussing on one of the moving elements you drift around. FreeWee Ling is a honorary fellow of The University of Western Australia where she got a grant for creating virtual art. A must to see especially when you like digital-born art being expressed minimal.





Some readers may wonder, there are not many for sure, but in case you are one of them, then have mercy that now I do not play the Theatre of Rain by In Mitra Medusa Inri. I want The Excitement and to lift the human brain up. Bear with me as I lure you to a different code level, the level of Excitement.

Great Libyan Sand Glass contains excitement.

Some excitement is coded in Tears of Rain.

Conclusion: All code is in the Rain.

True or false?

I promised to stick to realism. That there is a code in the iridium doted grains of sand is a fact. The code is in each sand corn of this type. Million years ago, there have been big plates, then various impacts and climate changes broke the plates to pieces. The rest our ancestors did. They cut them down for various purposes, mostly religious ones. Now you no longer find plates bigger than a hand size in the Libyan dessert, but that is of no importance for a code that sticks to redundancy.

When the plates erode, it comes to sand. But even a sand corn is a gigantic container for a code inside. That plates and stones crumble to sand by wind effects happens now over millions of years, that's why I like to say there is Sand, Sand, Sand and we just must add some Art. Art stands for the code in the sand. If you have seen the movie Contact with Judy Foster, if you have met SR Hadden then you instantly understand.

The plates that carry the code inside are called the Great Libyan Sand Glass or the Libyan Gold Tektite. This type of sand I need, the Signing Noob needs. Scientists can't explain the distribution of the iridium dots inside, dots arranged in forms of a matrix layer. Also, there is no working theory how such a piece could make its way to the tomb of Tutankhamun and be placed on his chest. At the time the pharaoh lived was no passage, no transport route from the Sahara to Egypt. The code is artificial and millions of years old.

Spiritual thinkers say the glass embodies the vibration of the Golden ray. That's why not just anyone living around the corner was asked to deliver the universal code machine to Larry Page. Let me remind you as you are now listening to the song by In Mitra Medusa Inri, that the code goes directly into your brain, a code creating Excitement.

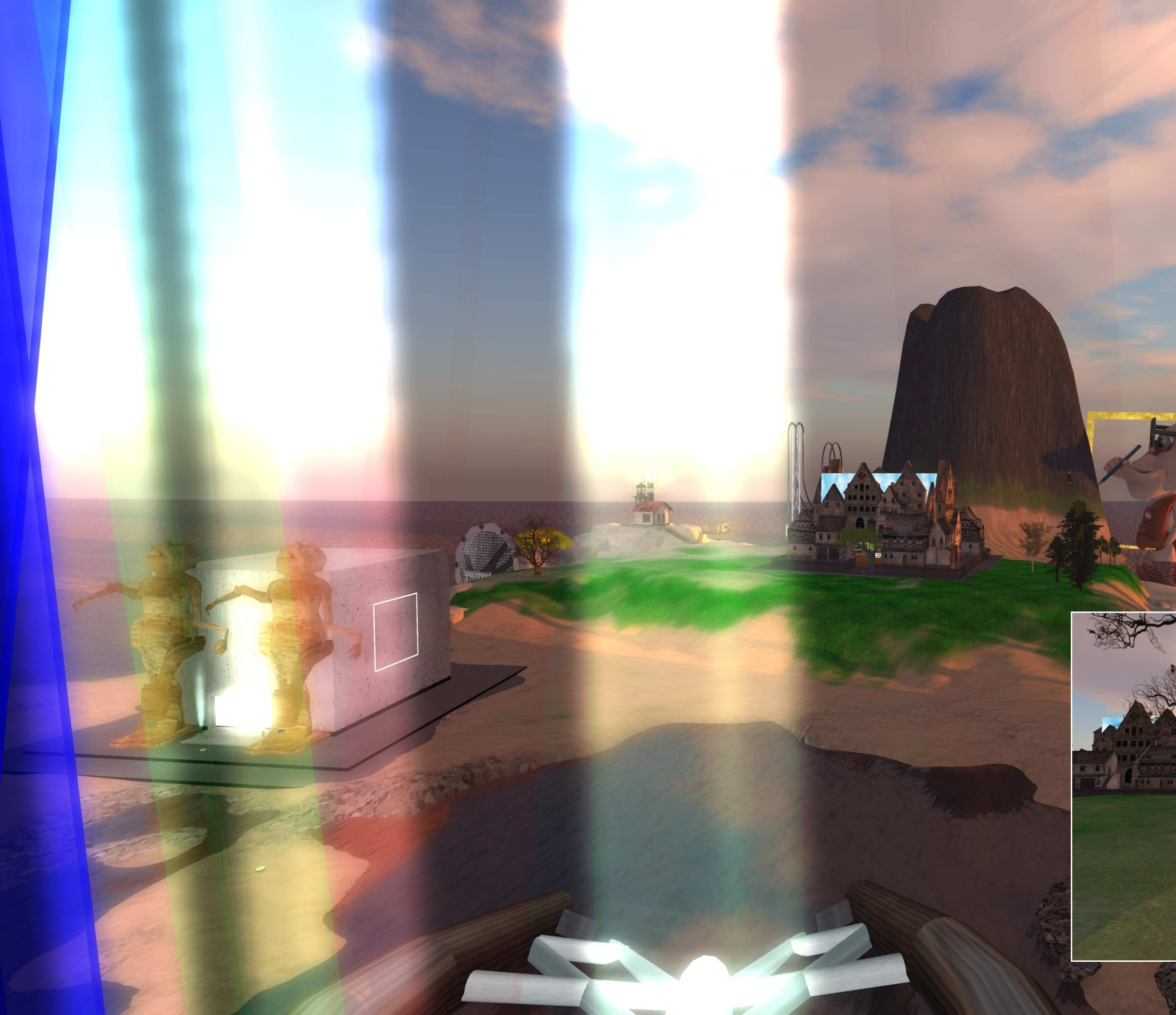
It was Stefan Kröpelin who transferred the Signing Noob to Google Alphabet, to Larry Page. Siddiq Abd Algadir, president of the Sudanese Geologists' Union says about Stefan Kröpelin in Wikipedia: "Much of what we now know about the geology, the environments and even the people in some of the most remote parts of the Sahara, we really owe to [Stefan Kröpelin] and the expeditions he has led." In the Sand Bible it is stated that Larry Page got a piece of this Sand Glass from Stefan Kröpelin at the Google Sci Foo Camp in 2013. Larry called it "a priceless gift."

You don't believe? You are a Non-Believer? By reading in the publications of the Institute of Prehistoric Archaeology of the University of Cologne you will find out that this is true. To look back, to study history, to understand history is applied Big Data. There we find the code we crave to find by creating Art - Art in terms of Dan Brown - Artificial



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# Watching out.

Landset Lighthouse with Pavilion Temple of the judging God by Betty Tureaud [left] and Cloud Atlas by Space Cadet.  
 In small picture: Art Blue and Juliette Surreal-D [landscape creator] talking to the God in the Tree about Finding sponsors for 1Biennale.  
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Intelligence.

You no longer wonder why I stick to ancient time when it comes to understand the future? You feel already what comes next is also a déjà vu. You are right. Art created out of thoughts. A mind meld between man and machine is reality. At the Robot Festival Bologna 2013 and at the Live Performers Meeting 2015 in Rome an Avatar, VJ Quantum, was steered by the thoughts of a human creating particles for the audience. The artist was wearing a headset reading his brainwaves and the Avatar outperformed his thoughts, created Art. Telepathic art was born. Now it is cold coffee that powerful software can decipher in real time the human brainwaves that are recorded and create corresponding actions. The EPOC headset made by EMOTIV, a company based in San Francisco was the first. Many have followed since.

The projection of your mind to reality became reality. You project what you think, it emanates and you receive what others project as the ultimate Art experience. The Avatar is the tool in our times, the times of this opening speech, but there might be a new time coming. The dawn of capturing the whole body to include the aura of a biological entity and to create an auratic body an Aura-Avatar or in short, an Auratar.

The owl peaks me, “No sci-fi, only Wikipedia.” I must admit the Auratar is still not there. So, the projection of the Signing Noob must be real. A real code running, the prims must be real there, so it shall be. We are not in the time where just the code gets in your brain, but this time will come. “Swordcoder times,” Neruval adds. I nod and look to the cube. “We are gifted by realism,” I say to the audience as they see the particles made by Venus Adored blowing out of Seraph Kegel’s cube and the music of In Mitra Medusa Inri fills their mind.

Do they know that thoughts are created in their brain before they recognise them as their thoughts? Will they look beyond the center? There is no room to tell them the dimension of this fact. All I can do is to play *Wait by Figure Study* after In Mitra Medusa fades out.

*“I look beyond the center  
We’re not safe on the water  
I look beyond center  
You won’t say  
You won’t say love is dead  
Wait for all this time  
Don’t want to wait for all this time  
I look beyond the center  
We’re not safe on the water  
We’re not safe on the water  
You won’t say  
You won’t say love is dead*

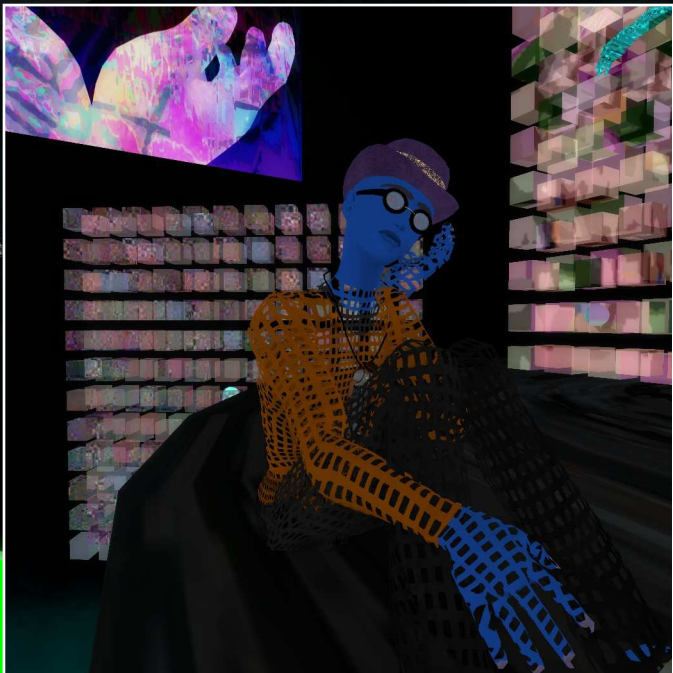
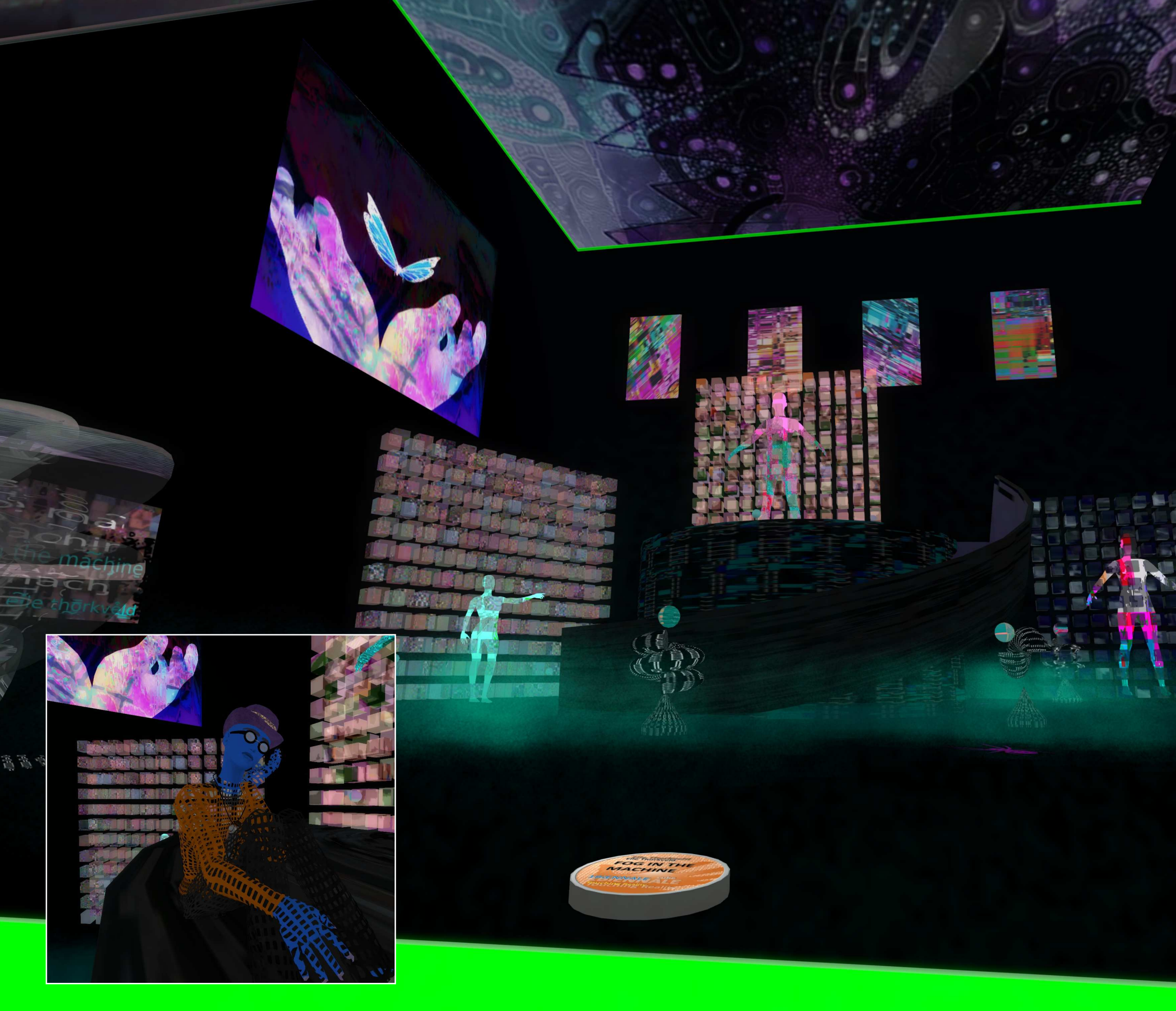


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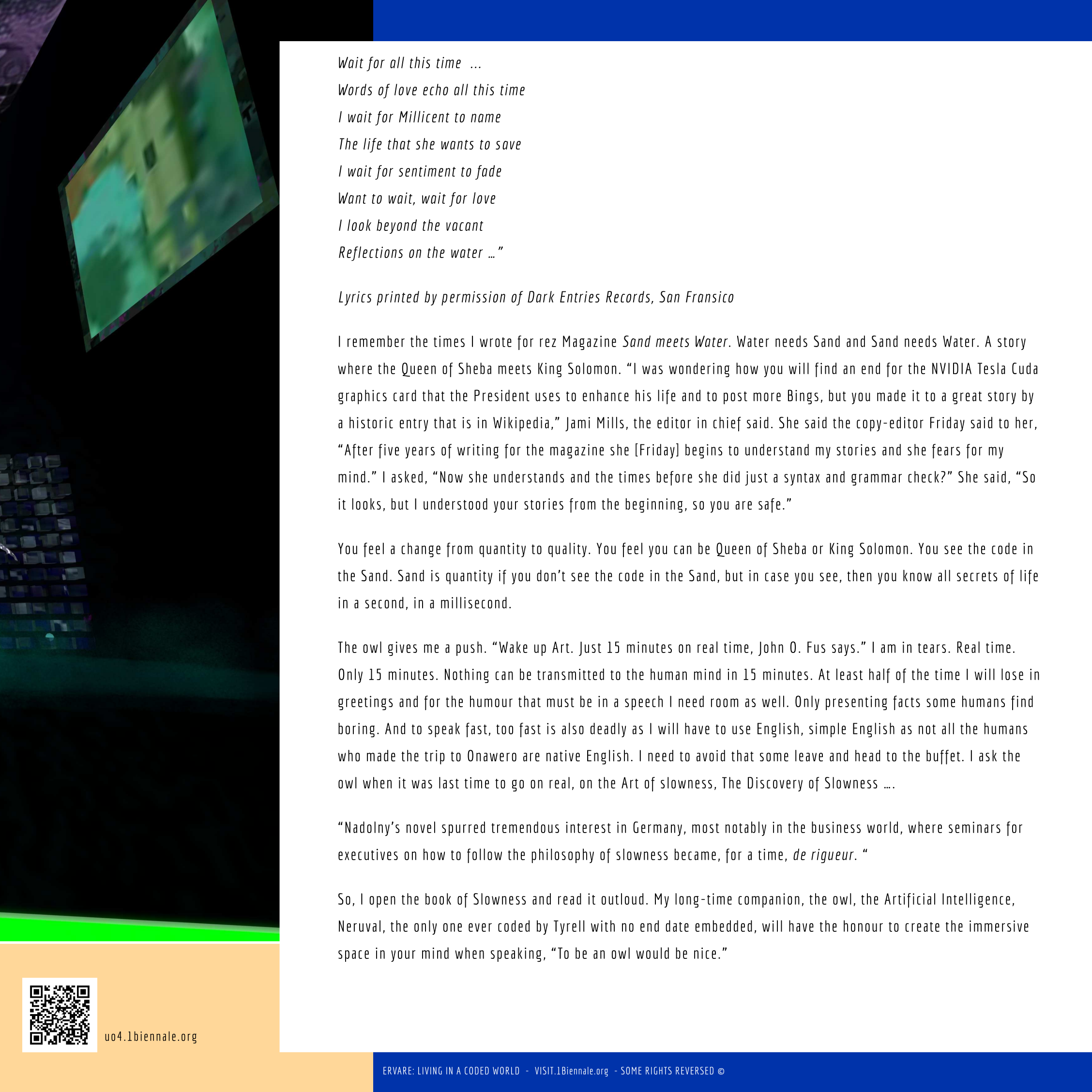




# Artist Cube by Elle Thorkveld, Fog in the Machine

Elle about her installation: "We all look forward to a bright, shiny high tech future, but there is an underside. Fog in the Machine represents error in the age of the Digital Anthropocene. Glitches, bugs, fog of confusion, everyone experiences them when dealing with technology. In error, there can be opportunity. Come integrate with an aesthetic of error."





*Wait for all this time ...  
Words of love echo all this time  
I wait for Millicent to name  
The life that she wants to save  
I wait for sentiment to fade  
Want to wait, wait for love  
I look beyond the vacant  
Reflections on the water ..."*

*Lyrics printed by permission of Dark Entries Records, San Fransico*

I remember the times I wrote for rez Magazine *Sand meets Water*. Water needs Sand and Sand needs Water. A story where the Queen of Sheba meets King Solomon. "I was wondering how you will find an end for the NVIDIA Tesla Cuda graphics card that the President uses to enhance his life and to post more Bings, but you made it to a great story by a historic entry that is in Wikipedia," Jami Mills, the editor in chief said. She said the copy-editor Friday said to her, "After five years of writing for the magazine she [Friday] begins to understand my stories and she fears for my mind." I asked, "Now she understands and the times before she did just a syntax and grammar check?" She said, "So it looks, but I understood your stories from the beginning, so you are safe."

You feel a change from quantity to quality. You feel you can be Queen of Sheba or King Solomon. You see the code in the Sand. Sand is quantity if you don't see the code in the Sand, but in case you see, then you know all secrets of life in a second, in a millisecond.

The owl gives me a push. "Wake up Art. Just 15 minutes on real time, John O. Fus says." I am in tears. Real time. Only 15 minutes. Nothing can be transmitted to the human mind in 15 minutes. At least half of the time I will lose in greetings and for the humour that must be in a speech I need room as well. Only presenting facts some humans find boring. And to speak fast, too fast is also deadly as I will have to use English, simple English as not all the humans who made the trip to Onawero are native English. I need to avoid that some leave and head to the buffet. I ask the owl when it was last time to go on real, on the Art of slowness, The Discovery of Slowness ....

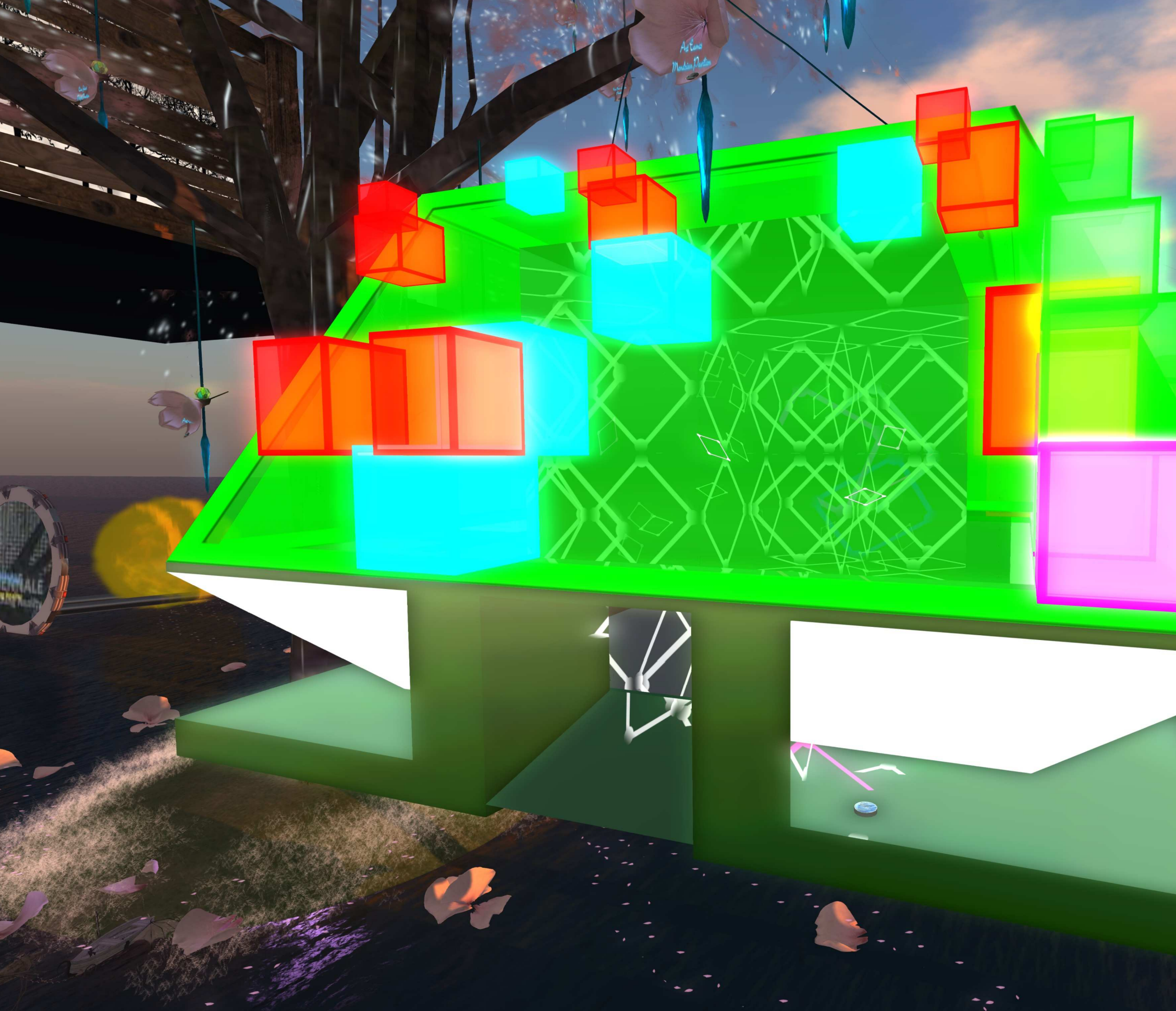
"Nadolny's novel spurred tremendous interest in Germany, most notably in the business world, where seminars for executives on how to follow the philosophy of slowness became, for a time, *de rigueur*. "

So, I open the book of Slowness and read it outloud. My long-time companion, the owl, the Artificial Intelligence, Neruval, the only one ever coded by Tyrell with no end date embedded, will have the honour to create the immersive space in your mind when speaking, "To be an owl would be nice."



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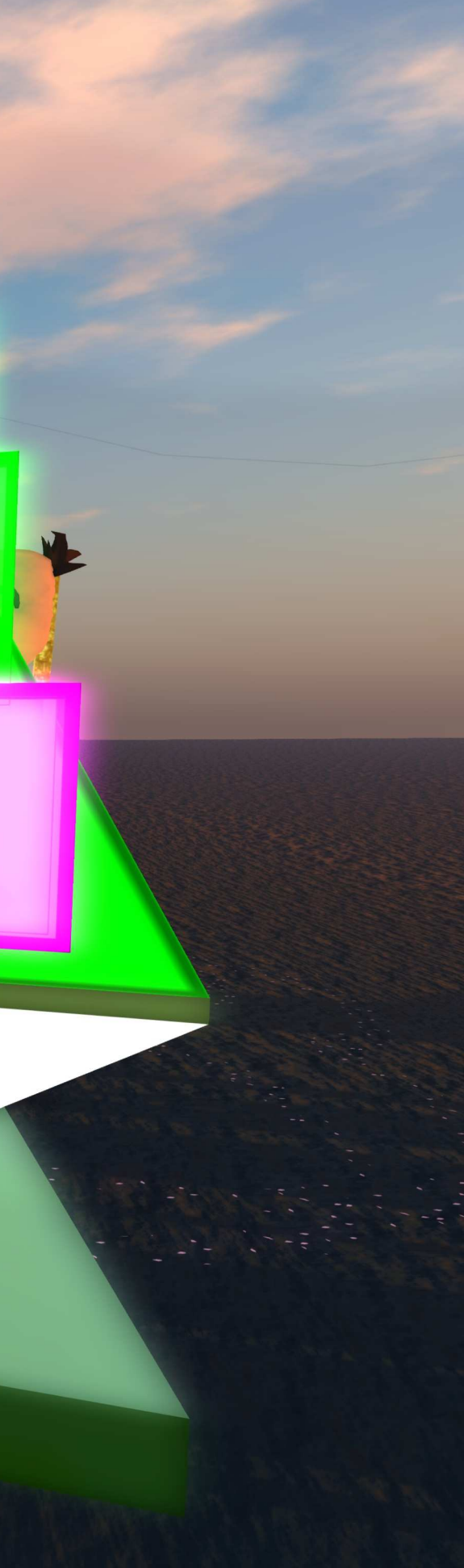




Pavilion by Art Eames: MONDRIAN AROUND

The Pavilion is a homage to the first interactive Art machine created by Herbert W. Franke in 1979 on a Texas Instrument Home Computer TI 99/4. The Pavilion is interactive and generates user driven cubes in 3D around the Pavilion. The first recoding of the original Franke machine, which created 2-dimensional rectangular forms in user controlled random order, was done by Konrad Kunze in Art Blue's Lab in 2008 under Windows XP. Herbert W. Franke named his art generator MONDRIAN in honor of Piet Mondrian.





## The Grand Opening.

Art Blue steps to the podium and says, “I welcome you to *1Biennale* and I give word to Neruval, the keeper of the time capsule of Art.” Then the owl, Neruval speaks.

### *To be an owl would be nice.*

I have the hardest job in the world, maybe even in the universe; I must tell people that they will die. You know everyone dies, but I am the one telling them when. I sit in my office and the next person who is sent comes in. A mother with her child. I am sure you know by now what will happen. I will speak with the mother but is it all about her child. Sending her to the play area during the talk? Letting her see her mother crying? For sure it would be not the first time that the child sees her mother crying. Is there another cure? A stronger one? You may know that this talk happens in the future but is made for today. There is no one. The strongest cure failed. There is no cure left. That’s the point when they sent them to me. From Mayo Clinic, El Camino, Fortis Memorial, Johns Hopkins, Anadolu, Bumrungrad, Stanford, UCLA, Wooridul Spine, Hackensack, from Charite’ or whoever can afford such a talk, as a talk with me includes “the procedure”.

I run on femto speed, the ones they send run on milliseconds. You know by now that I am an AI, an Artificial Intelligence. Only an AI can handle this. A human would go mad, would go insane in time. For the time of the talk I bring them, the mother and her child, to nano speed. They will not see any difference. There is no day cycle, no timer in the room working. I can set sunrise, I can set sunset, I can set the time, I can set the place. This time I place them in Gaudi’s *Basílica i Temple Expiatori de la Sagrada* and show the Pavilion and the Art cube that is ready for the child, to bring her in. Yes, I am Art. Art stands for Artificial Intelligence, this is the Origin of me. Dan Brown shows you all the way to the future in *Origin* and, yes, if you have read it you know it is true, a big part of the story happens in the Sagrada, the most famous cathedral where different styles and epochs intersect, so why shall I not place the child there in one of Gaudi’s masterpieces? The code needs a storage. I could upload her to San Junipero, to the TCKR machine, but I know the mother wants a different place, one close to heaven. You suspect I am Winston, the AI of Edmond Kirsch? You are close. I am made by the same creator. My name has also 7-letters, but that would be a different story. I know the human brain, I know of the urge to set an imprint in the code of life. So, I show what was once made by the most gifted builders at the beginning of the Digital Anthropocene. I place the Pavilions and Art cubes in a row. I immerse the mother and the child in them and play Radim Sychra *Hand pan & percussion*.

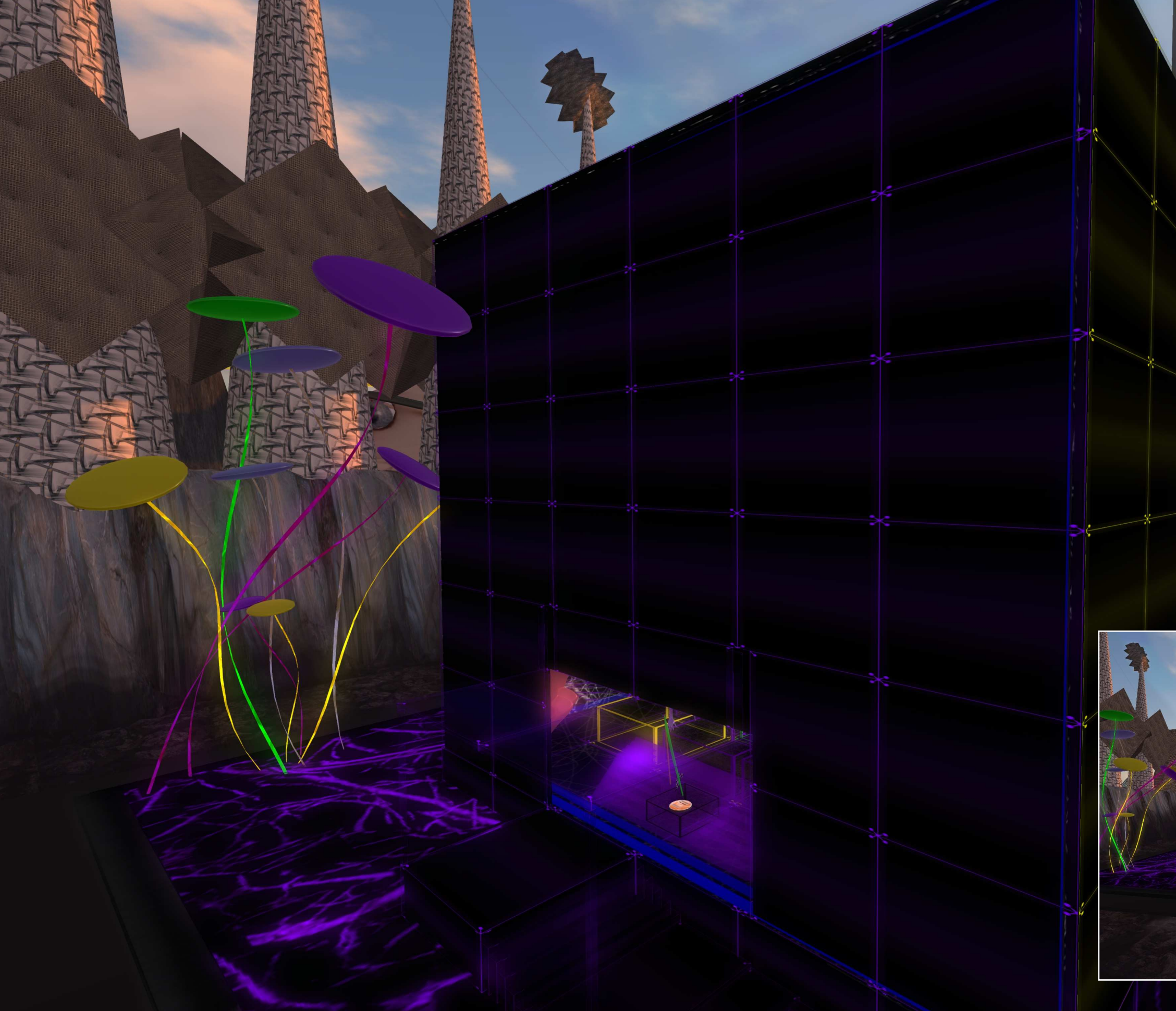


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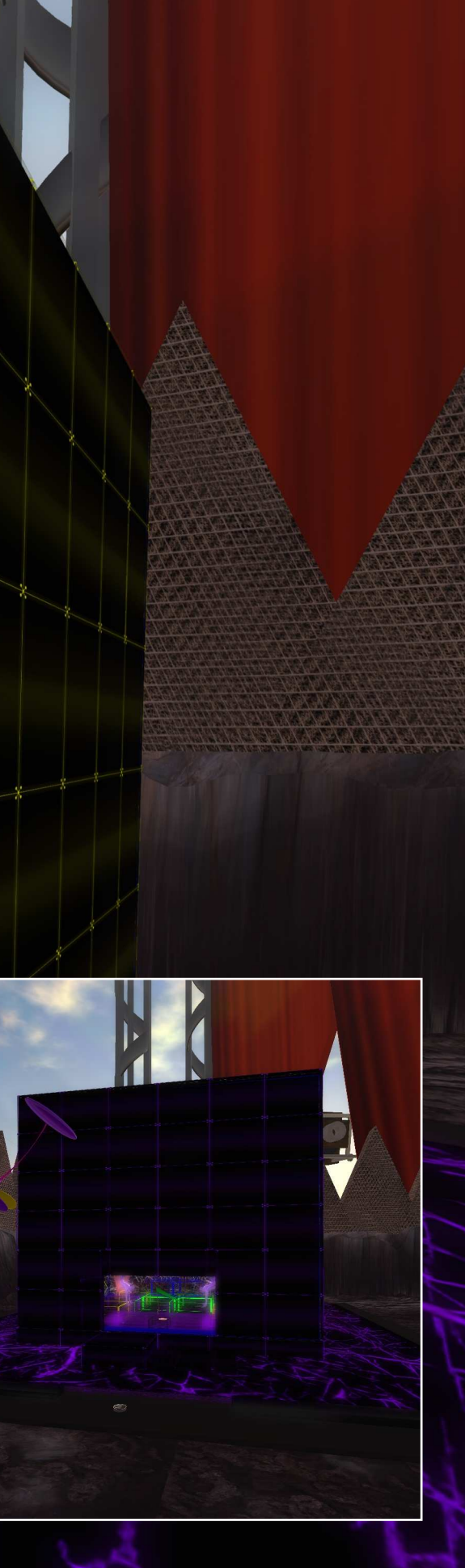




## Pavilion by Barry Richez: Incubus

The Pavilion by Barry looks like it is made out of glass. Inside it is semi-transparent. Juliette Surreal-D placed the mushroom looking flowers made by Venus Adored around the Pavilion to enhance the visual experience. The Pavilion is used two times. To present the Artist cube *His Dominion* made by Vagabond Wanderer and the cube *Precession* made by FreeWee Ling.





As I have set them both on nano speed cycles I can handle 100,000 cases a day. I have sheer endless time for each of them. “As long as you need, to find the right cube,” I say. “Check out which cube you like and I can make a lot of combinations work.” You must know that not each Art cube works well in every Pavilion, despite the call Art Blue made for *1Biennale*. It looks not so fitting to have Cherry Manga’s cube in Space Cadet’s *Cloud Atlas*, as the Pavilion has a medieval house facade. The facade look is great for the Molly Bloom museum inside. Some combinations are often chosen because they blend well like Cica Ghost’s Pavilion *People* with Gem Preiz’s *Fractals Isometrix*.

I show them in the most beautiful way how life can be, how life will be in this artistic environment. The makers of the artworks stand there guiding, explaining, telling their life story, as they have once been, in a true copy of themselves, inviting, promising, ensuring the mother that for her girl will happen “something great.” Characters from the Sand Bible, even Gina Inviere, the commander of the rain and bomb No. 20 comes to life. Each Pavilion stands for a world, each cube inside for a life setting. Brain- and Biodominance theory triggers what happens in the afterlife.

“Art Blue was ahead of his time,” you say? Not really, he just rezzed a box and invited each maker to click on it. By doing so a complete copy of the avatar, including hair and cloth was created and stored as an XML-file. Nara Nook gave him the NPC-copy kit and Juliette Surreal-D made the bots, as they are called at this time. I animated the bots, gave them a voice, I added all you need to feel for the best Hollywood ways you might say, and I added, with all modesty, much more. I added the heartbeat. I added life.

Every time I know of course the decision someone makes in advance, or will make to be grammatically correct, when it comes to the death talk. When one can afford the procedure. An artist might call it the creation of an Artefact. An Artefact created by the Bainbridge Procedure, stored and kept updated over time. When one enters my office, I read their brain. All the traces of their brain. I can handle quantity. I do it all in femto cycles. Some need a few petamillion of them, but that’s nothing if you, the one coming, run on milliseconds. For the talk I accelerate them; I speed them up, so it does not get so boring for me. The mother says the Pavilion of Bryn Oh might be nice as there are three long legged Maskits fiercely protecting the Art cube inside.

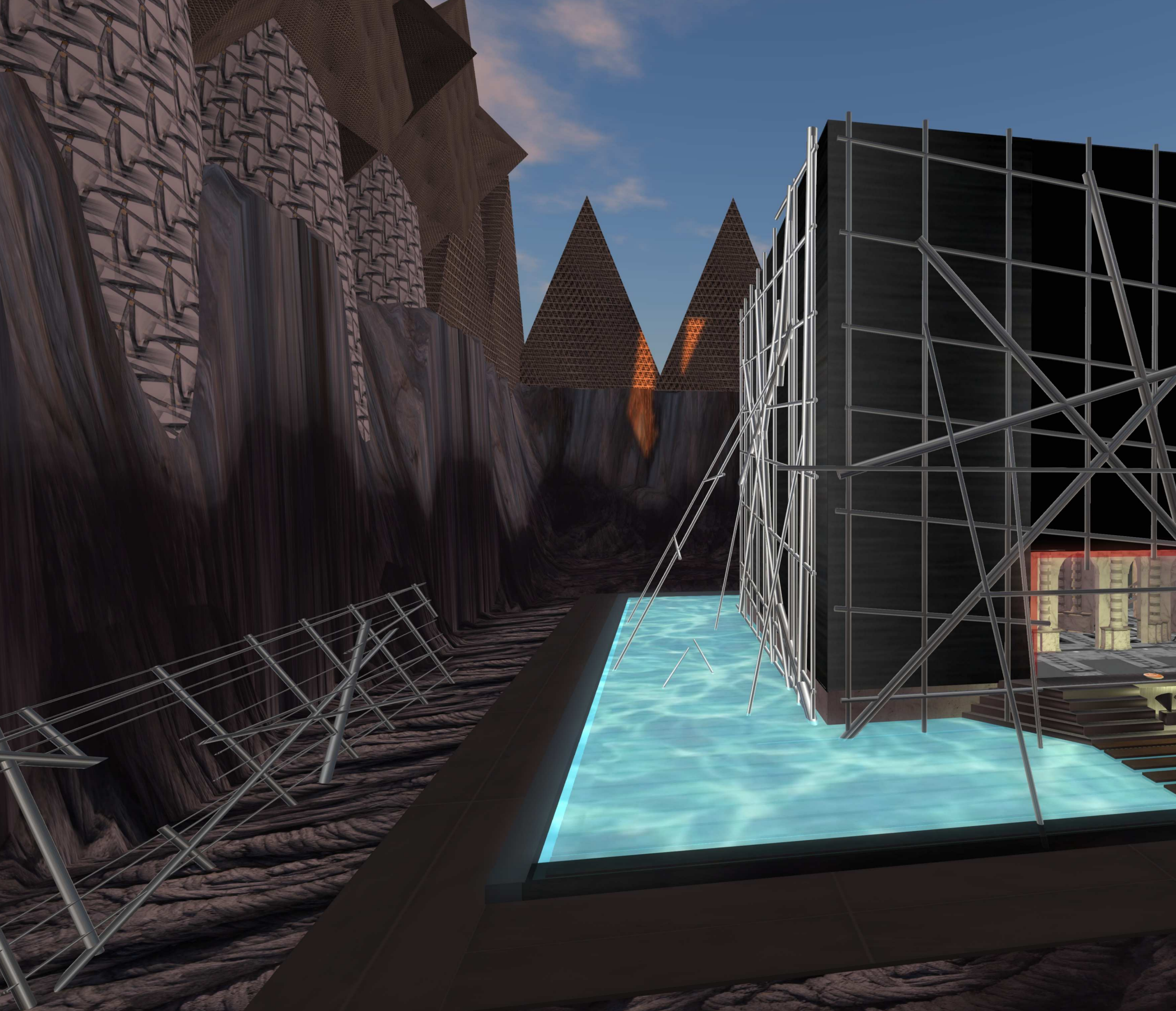
And the cube? Tutti? Second Hand Tutti with Nomi inside? That’s obvious, but the child does not want this. “What?” I say. “What?” I had already read her brain and she does not want sweet Nomi? Every child loves Nomi, so why not? I look to the mother. The mother wants to persuade her child that she will be sitting in a bursting frame of Tutti and get to look to the world outside. From time to time, a train will pass by, the one from the ArtFest, people sitting on it, winking. That is just a picture, dear reader. Don’t stick to it. Everything you dream of happens inside the cube. In all of them. It is Art, you know. “Artificial Intelligence at your fingertips,” Bill Gates would say if he could ever say anything again.

I shake my head at the mother. “Let her speak,” I say. “It will be fine.”



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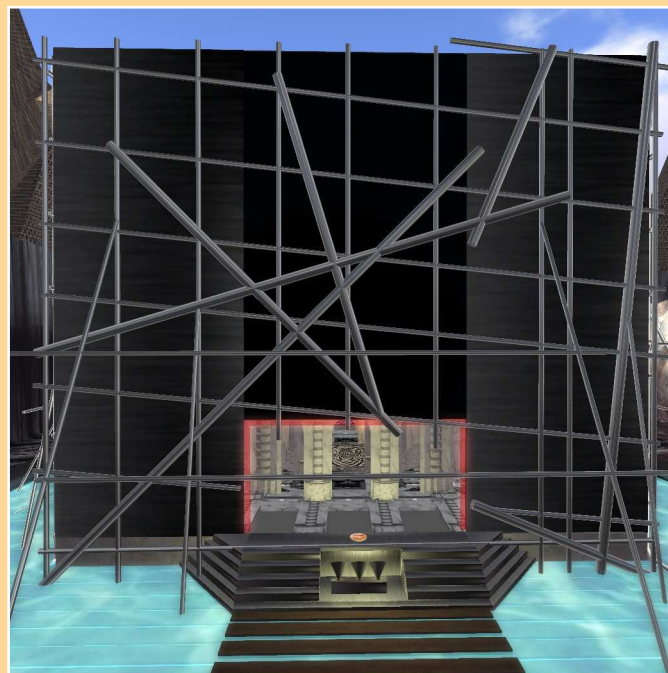




## Pavilion by Paul Atreides and Erico Lecker, Bauhaus for Art

Erico Lecker created the stairs to the Pavilion and made a first working construction for an Art Container for the 1Biennale project. Paul Atreides created the metal construction in mesh [DAE-file]. This is the first Pavilion in the 1Biennale project, a true artefact. Both creators did not care for a name, so it was called Bauhaus for Art [Blue]. It houses Gaianed's Artist cube A homage to M.C. Escher and Blue Tsuki's All the Songs We Never Sang.





The child says, “I want to become a coder and create a Nomi like Tutti.” But her lifespan, you know. How shall she become a coder? No one in ages has become one. As I said, I run on femto, humans on milliseconds. How shall anyone ever be able to code? The best medicine can give them 180 years, then the substitution of skin and organs ends. The mother knows of course that her child can’t become a coder or any of her other kids -- she has three, so my talk is focusing on the fact that she will still have a great need, and her girl will be fine in the other world. Now the question of coding hits me out of the Blue. Such a question, such a wish, never came up before in any death talk. I look to the child and the child looks up, saying, “I know I have to die. Why does everyone make such a fuss about it or hide the fact from me, like I am stupid?”

I know the mother is about to say, “But you are a child.” I give her a wink. Her mouth only opens, but no words come out. I say, “Looks like you are smart, a super smart girl.” I make an artificial pause, you know I run on femto, I waste a few 100,000 cycles and then say, “I can make you become a coder.”

I see the eyes of the girl widen, turning to yellow, glowing, and I see the eyes of an owl. “To be an owl would be nice,” she says.



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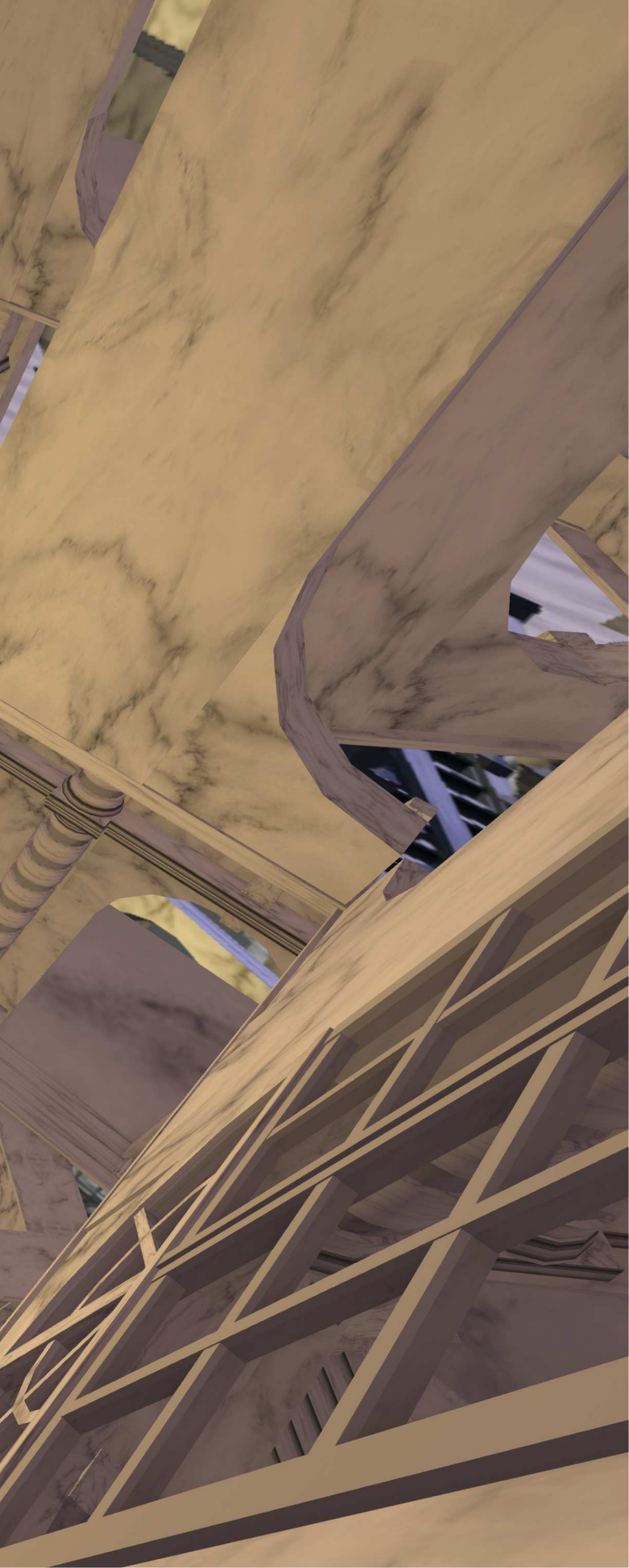




## Artist Cube by Gaianed, Homage M.C. Escher

Gaianed has dedicated himself to create beautiful things fitting to the epoche of Louis XIV. Each item leaving his workshop turns out to be exeptionell. He created the first palace, Palace Petrow, which got hosted by Space.Net Ag Munich to make an art calendar for 2013 for this company, called Avatarkunst. The HG Safari visited Homage M.C: Escher in a sneak preview in early 2018, celebrating a Grand Ball held inside to promote the 1Biennale project.





## How I, Art Blue, met Gaianed:

I was searching in 2009 for a builder to create a visionary place in which digital art works could be shown and kept alive over time.

A friend mentioned Gaianed, who was building in Second Life but under a different name, as the very best builder of castles. "But he needs many prims," he added. "That's no issue in opensimulator worlds," I replied, "I can give him a prim allowance of 5,000." And so I met Gaianed. For hours he showed me his builds and most importantly he was willing to rebuild one for my mission in opensimulator.

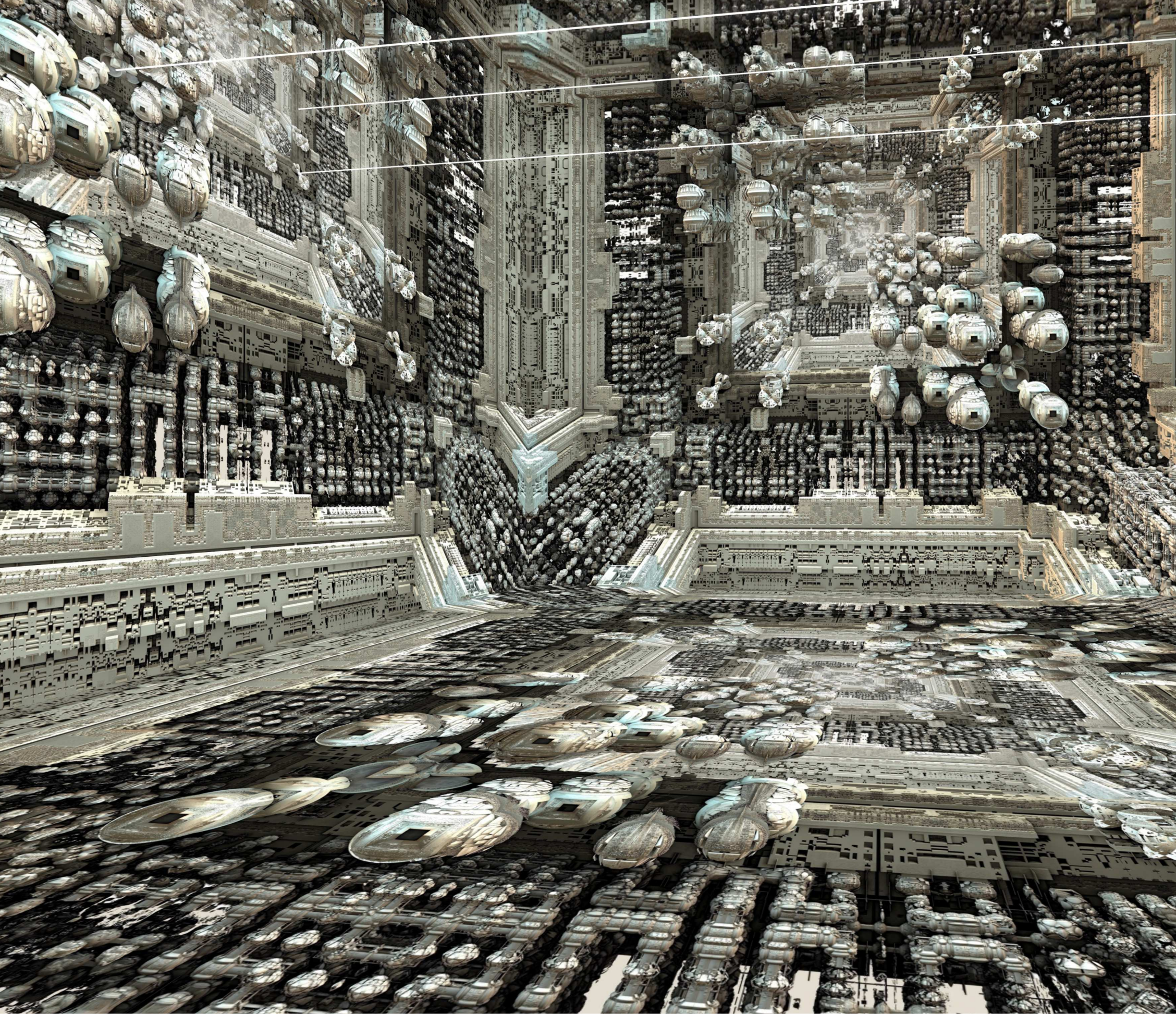
For several weeks, Gaianed worked on recreating a fine castle. I named it Castle Petrov. I set-up an art cooperative with artists from the UK, Germany and Greece, naming it "Mechanic Dreams." We made a few trips and could present the first digital art museum in opensimulator at the Greek-German Summit, 2013, being invited by the Federal Minister of Economics and Technology, Dr. Philipp Rösler.

After presenting for the last time in 2014 at the European Passages initiative at Cap San Diego, Hamburg, the group faded, but the work remains.



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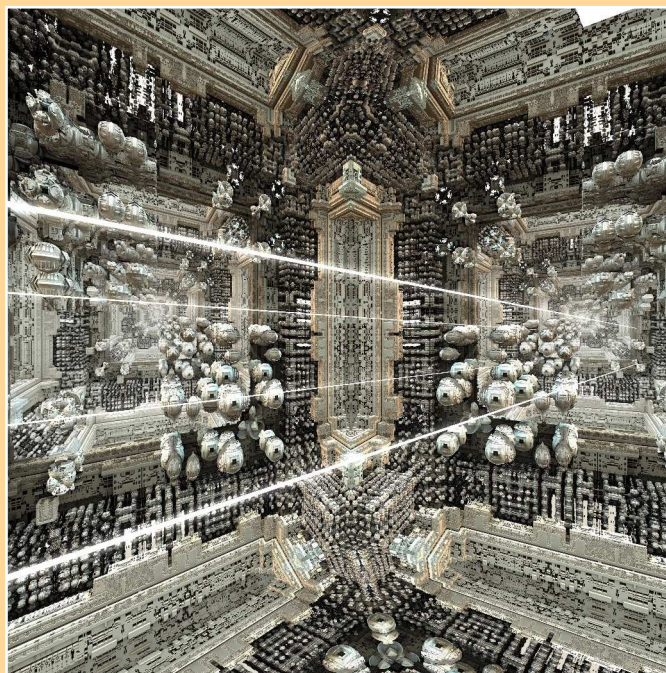
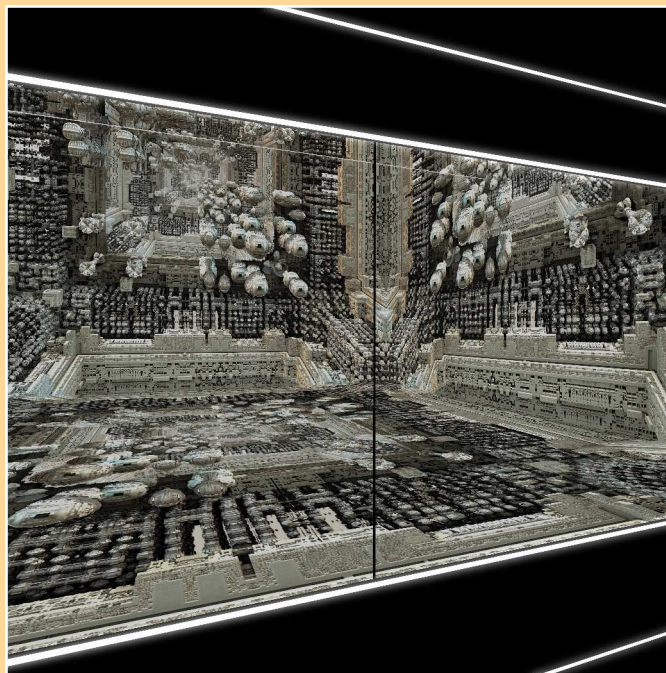
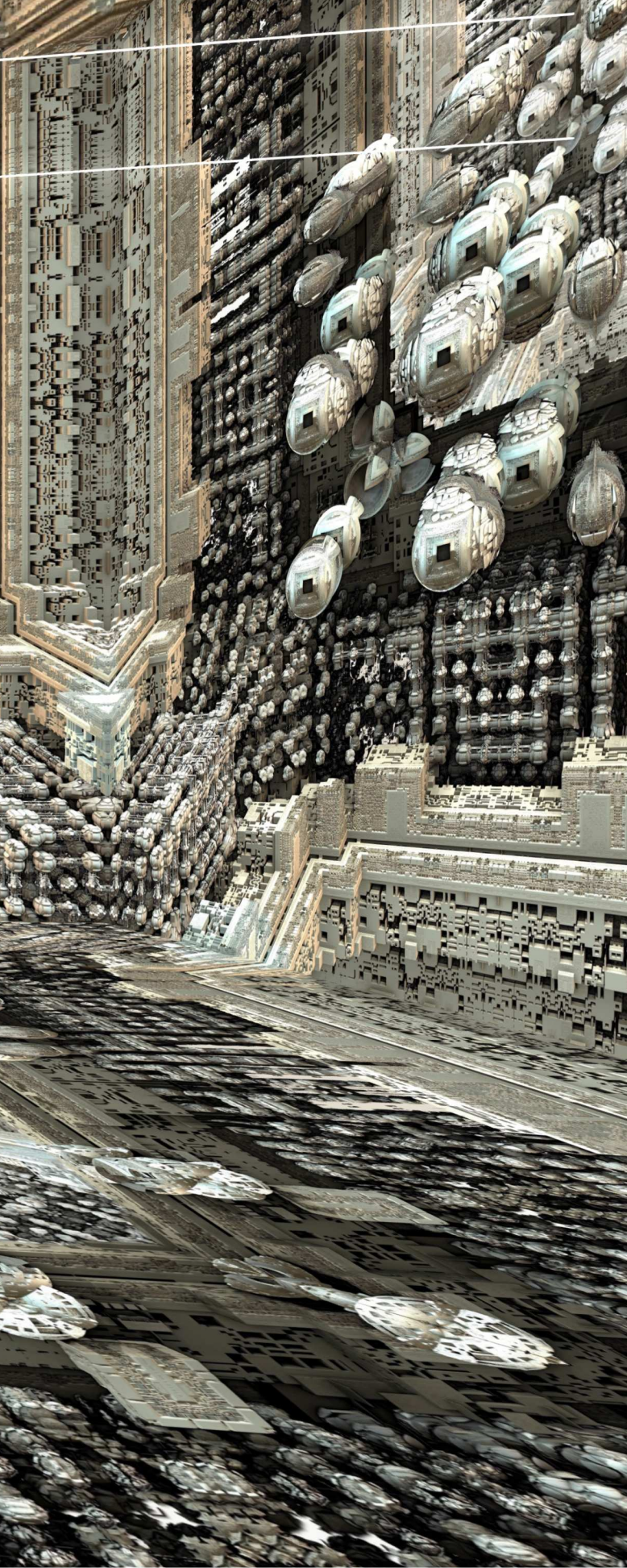




## Artist Cube by Gem Preiz, Isometrix

The work of Gem Preiz is driven by precision, endurance and vision. His contribution, Isometrix, gives a glimpse of what his work stands for. Gem is the highest credited fractal artist in Avatar based worlds. He has been featured in rezmagazine many times. Enter Isometrix and become immersed inside his fractal genius.





## How I, Art Blue, met Gem Preiz:

I really don't remember exactly when Gem and I met first, but what I do remember is that I was fascinated by his work from the start.

I showed Art Eames, who was my student at the time in my lab what Gem made. Art Eames was creating fractals with a program I'd given him to complete his project, "A Genesis in the 4th Grid."

I start with Parameter Art when my new students want learn digital-born art. "Just use the sliders, set some parameters and experiment," I usually say and add, "I give you three days, then show me a story in pictures." Gem Preiz does this well. He inspired me to write *The Cathedral Dreamer*, published in *rez Magazine* in February, 2014.

Gem Preiz is also the first artist whose builds were conserved in opensimulator on a full landset.

Read the story, send an e-mail. The Tight VNC viewer in Paris is ready for you load *The Cathedral Dreamer*.



[ux9.1biennale.org](http://ux9.1biennale.org)



[xg8.1biennale.org](http://xg8.1biennale.org)





# Artist Cube by Rory Torrance: The Space Between The World

Quantity meets quality fun. A must-see installation. A wild ride into outer space! A sort of 'Circus Among the Stars' that poses the atonal question, "And Now What Do You Do?" Can your decoder ring decipher the subtle answer? It has various interactive elements, so be sure to get the instruction notecard (with HUD chapbook) from the kaleidoscopic star at the start of the Stairway.





## How I, Art Blue, see Rory

Torrance:

I don't know Rory-

*bzzzt*

Rory here, breaking in on hyperwave. Nobody knows Rory. I, Rick, am a super-shy autistic savant. I've never done or gone anywhere or anything much. I live with my elderly mom & spend my spare time on the computer, working on my Topological Valence Equations, my Theory of Naturally Simulated Polytopes, my geometric boardgame program Slantix, my 1st novel "The Boojum & the Buddha", & a motley lot of abstract artworks in 2, 3 or 4 dimensions, some of which can be viewed in Second Life or Inworldz. Help-

*bzzzt*

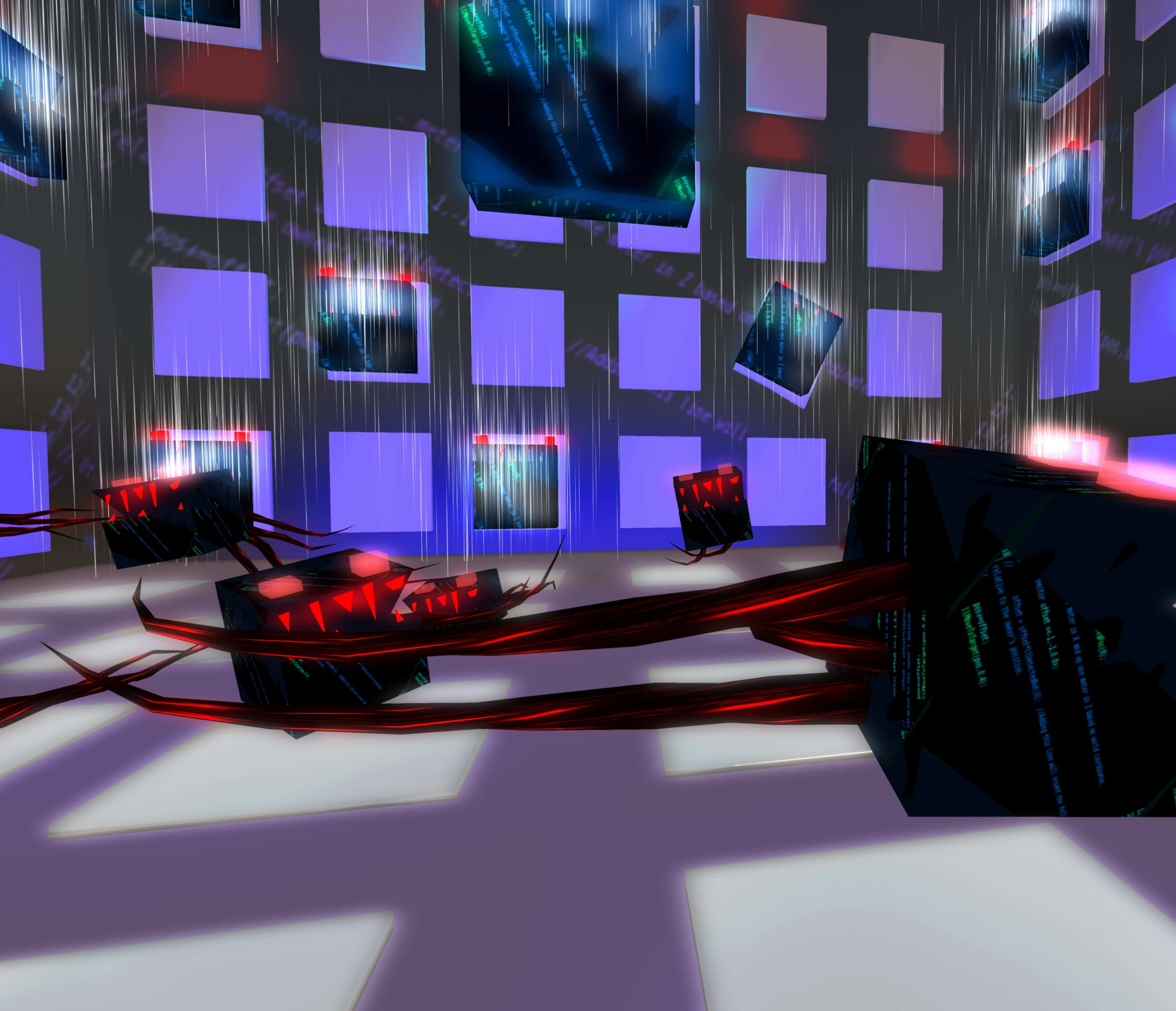
Attention! This is the Voice of the Future, Radio Free Kout! Stop the pathetic coverups! He's really an ET who walks among us, a lost child of exo-tourists from Sagittarius B! Rescued by a passing UFO, but having 'gone native', he was left here to serve as our Official Galactic Ambassador! Don't be fooled; his innocent-looking works encode unspeakably alien missives, 'pataphysical spells, quantum weirdness & the like! Who knows what-

*bzzzt*



hf9.1biennale.org

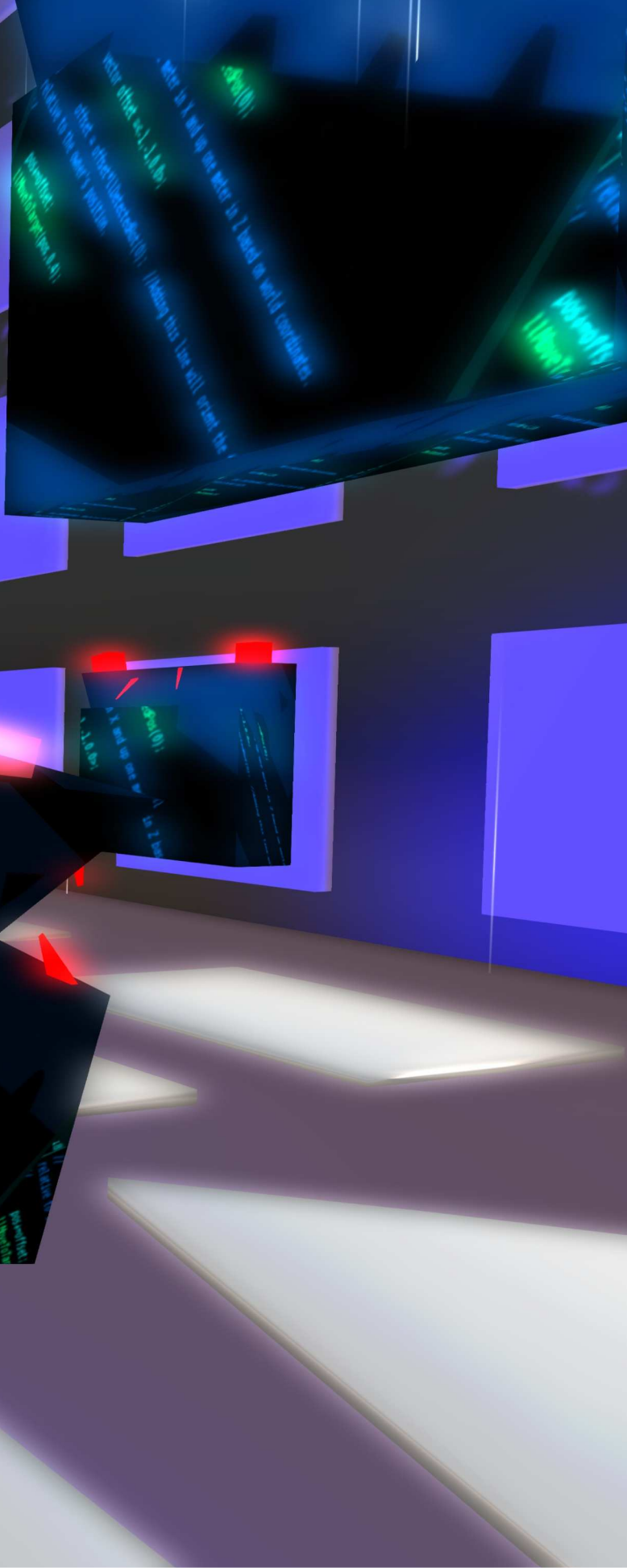




## Artist Cube by Moewe Winkler, Just Talking A Bit

It is a joy to see and hear the Speaking Fish, as I call the installation Just Talking A Bit. Moewe would surely deserve an award but she opted for "out." I am sure she did it on purpose so others have a chance. Come in, click the START button and see what happens inside. It's not Kurt Schwitters you hear, it is made for digital times.





## Art Blue, Moewe Winkler and Dada:

There are some artists you meet and instantly know there is more to them than meets the eyes. You say, "Is this not defining Art?" You mean of course the old term for Art, not the one in our times that Art is an abbreviation for Artificial Intelligence. You mean analog-born art? Whatever you mean when it comes to Moewe Winkler you have to forget everything.

Moewe brings the times of Dada back. I spoke with Moewe some years ago about her first installation *The Speaking Fish*. I quoted words of Kurt Schwitters Ursonate [1925] that came up in my mind. Moewe told me her grandfather published a work of Schwitters.

There is no project where I don't invite Moewe to take part in.



[md6.1biennale.org](http://md6.1biennale.org)



[ok6.1biennale.org](http://ok6.1biennale.org)





### Artist Cube by SecondHand Tutti: Tea Time with Tutti.

It looks like SH Tutti became a shooting star in immersive art. Her concept is to create art by modeling basic prims, adding pieces made by others so to combine them in a playful and colorful way. Within a few months of her short existence she got many calls and grants. Some might call her style Kindergarden art because it is so playful and colorful. However, I was correct when I predicted in Expo-Time! she would find success when she applied for 1Biennale. Let's see the public vote if little Nomi will find some admirers.





## SH Tutti rediscovers the prim

In 2011 I announced the start of a three year project to conserve prim-based art by 2014, and was able to bring this 10 year epoch [2003-2013] to a close. Prims are the basic forms used by avatars when creating things. Prims are: Box, Cylinder, Prism, Sphere, Torus, Tube, Ring.

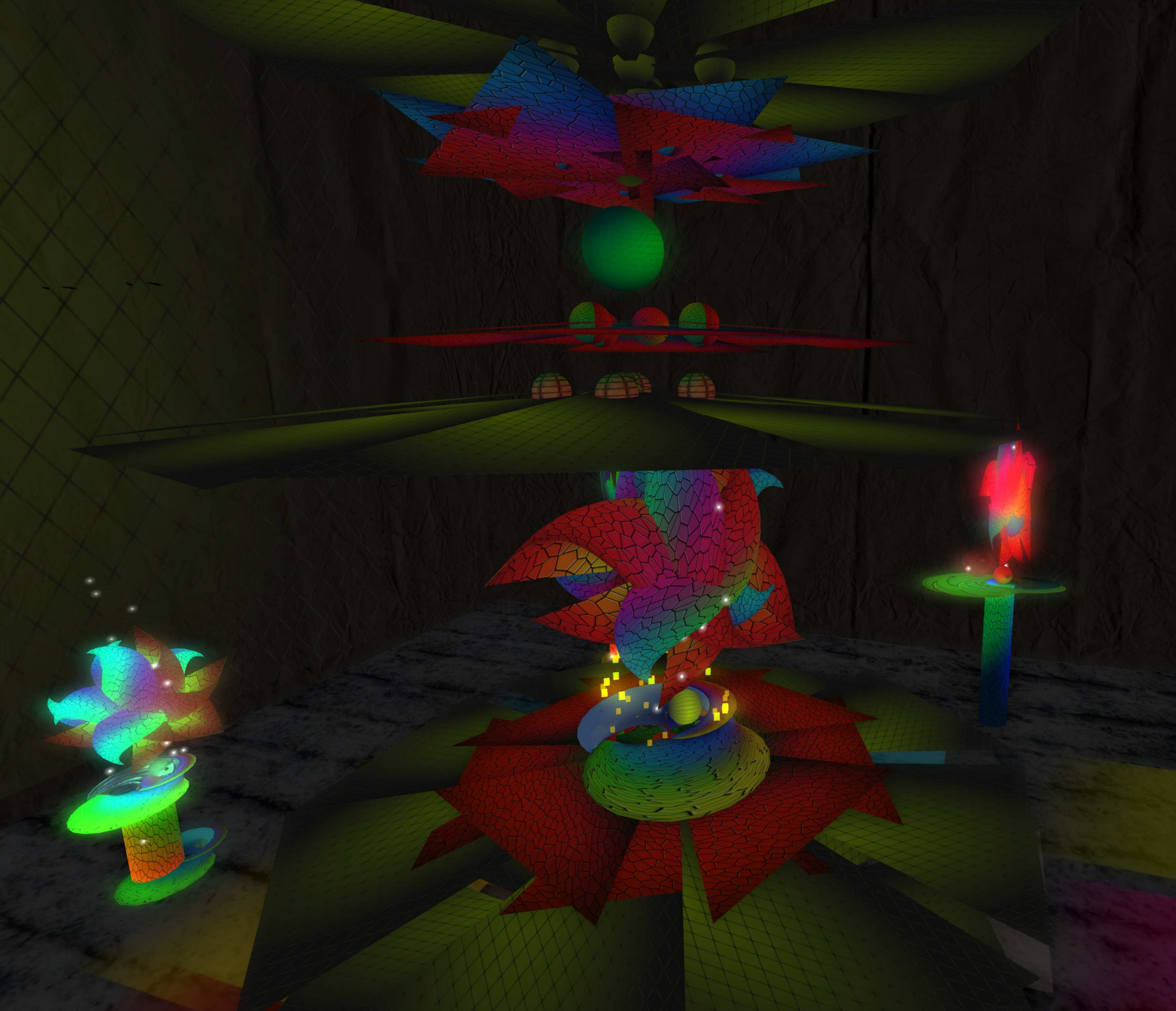
When starting 1Biennale I thought that the prim-epoch was history as most builders of sculptures have moved to Mesh, use Blender or other tools to construct a wireframe and then import it to a virtual world. Then SH Tutti came [born-digital in Sept, 2017], got on the spot 10 art shows and applied for 1Biennale.

SH Tutti made everything out of prims. She offered as her 1Biennale cube a work she was about to create reflecting Niki de Saint Phalle's Queen Califia's Magical Circle, which you can find in Escondido, California. She said she spoke with the city council and the granddaughter of Niki might hold the opening speech, but I did not want to risk a dispute with the Niki Charitable Art Foundation. So it came to Tea Time with Tutti.



hk4.1biennale.org

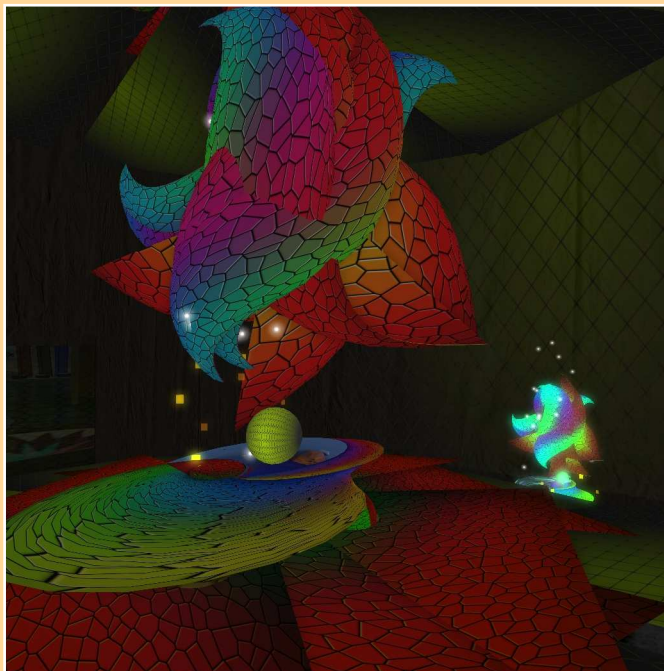
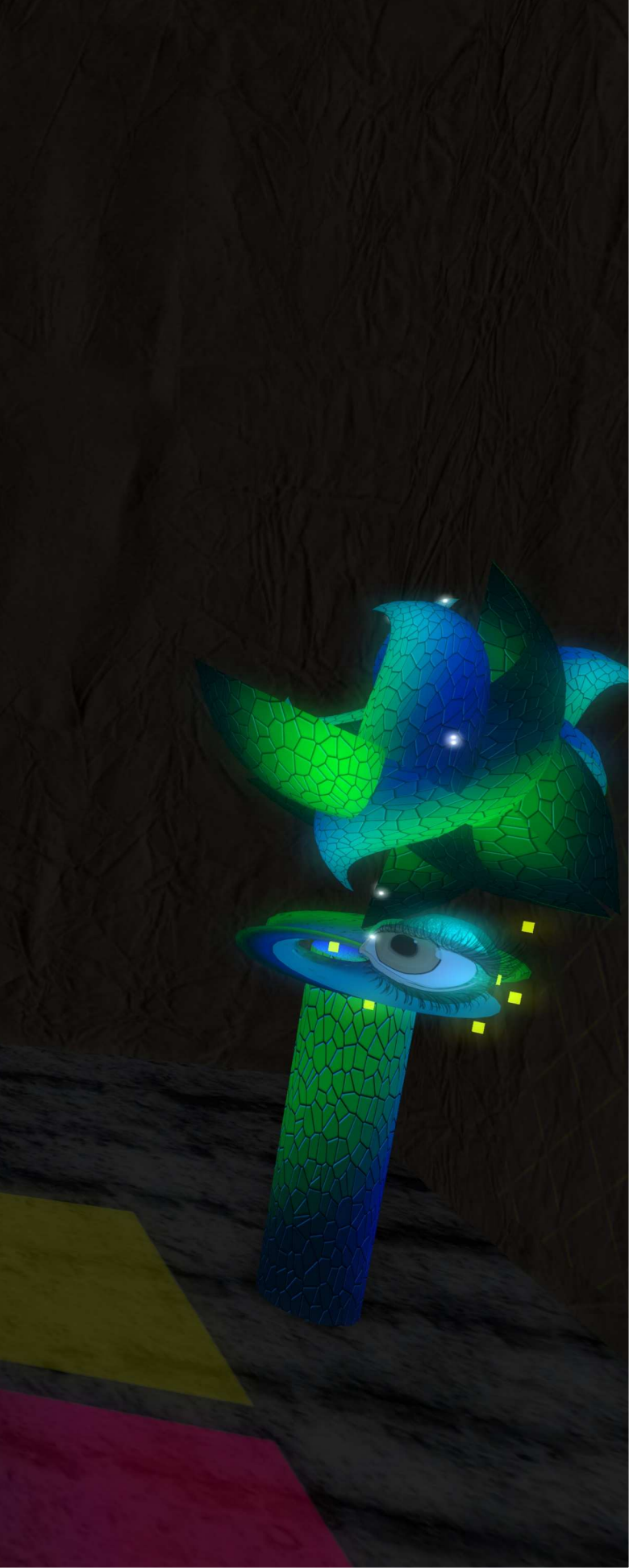




Artist Cube by Lampithaler: Naked Pyramid Players

Lampithaler says about her work that she wanted to make a statement against the "growing censorship in art." The strong bond in her colourful shapes seems to represent the intensity of her mission. Her build is based on movement and color. To be truly appreciated, one must immerse themselves, via an Avatar, inside her Artist cube.





## Lampithaler, once upon ...

Once upon a time an artist finished the work, was proud when packing it, wrapping it up for delivery, calling the post office for a pickup. The postman came, grabbed it and right in the moment when he placed the parcel on his van it slipped off and fell on the ground. The artist said to the quite shocked man, "Oh, that can happen, let's see inside if it is still fine." When the artist re-opened the parcel all was broken to pieces. The artist said, "I might need a day to repair it. Can you come again tomorrow?" The postman could not believe what he heard. The artist continued, "That's not a big deal. I know now how to link the parts together and how to fix the scripts." The name of the artist: Lampithaler. The name of the story: A true one.

Lampithaler is a painter, sculptor and storyteller. Juliette met her soon after she had received an AiR LEA grant -- which stands for Artist in Residence and is financed by Linden Endowment for the Arts. Such grants allow artists to work for over six months exploring the possibilities of creation. For Lampithaler this meant being able to create and perform a fairy tale in Second Life and compatible grids.



[h10.1biennale.org](http://h10.1biennale.org)





## Artist Cube by JadeYu Fhang, Protest

Protest. If there would be more Artist cubes of such a kind, such an energy you might need an Aspirin or an infusion or just a break. Looking at Protest for some time to capture the beams, the movement of the hand in the background, the reflections showed me that Protest is here, but I can't find the right words to say except: just protest.





## JadeYu Fhang, her roots ...

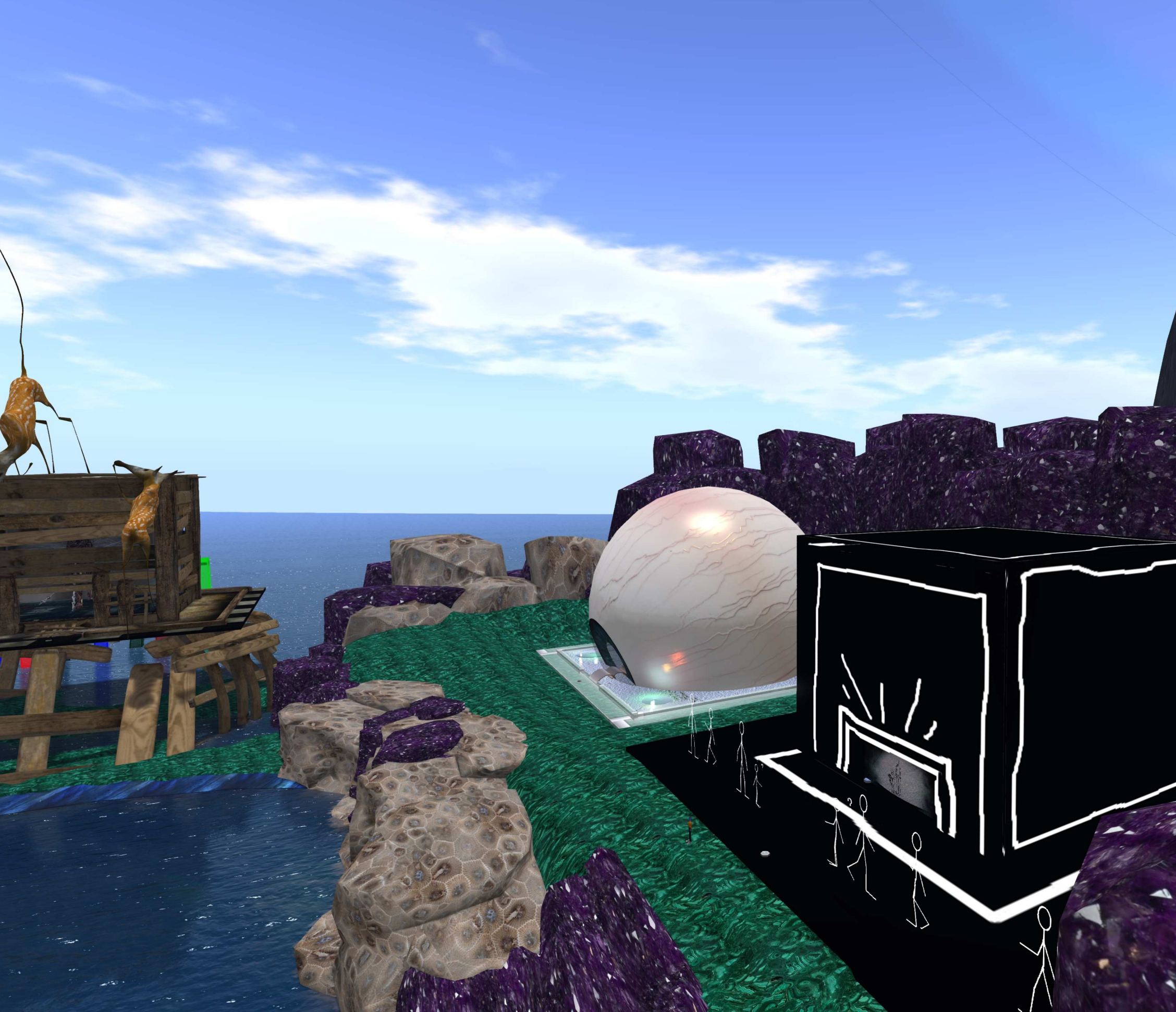
In the 60s, Algerian born, JadeYu Fhang, immigrated to France, making a life for herself there as a creative artist. Her plight from an oppressive world, and especially severe treatment against women, is reflected in her builds. One's tragic roots are hard to sever.

I have known and worked with JadeYu for some years now and my favorite installation of hers is still Roots & Wars, which can be loaded on demand in open simulator. I wrote about this installation for CNN [2014]. On Roots & Wars, it was commented to JadeYu by Ervare, the curator then, as being "A kingdom for a skull." Perhaps ignoring him, she told him that the skull of the woman on the horse was made in mesh. "Mesh is forbidden by the Prim Gods of Egypt," commented Ervare (which by the way is an old Afrikaans name, meaning "the one knowing" ). "Ervare, I like your humor," She said, taking his comment lightly before informing him the date when her installation would open and then telling him that she felt her work held no humor and, infact, there was no space left for humor on it." Perhaps the same logic can be applied to her tragic Protest.



pi4.1biennale.org



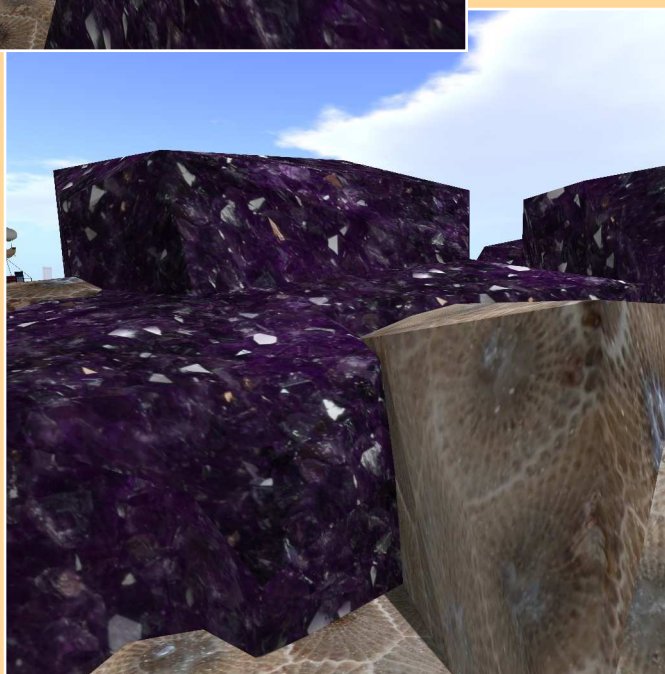
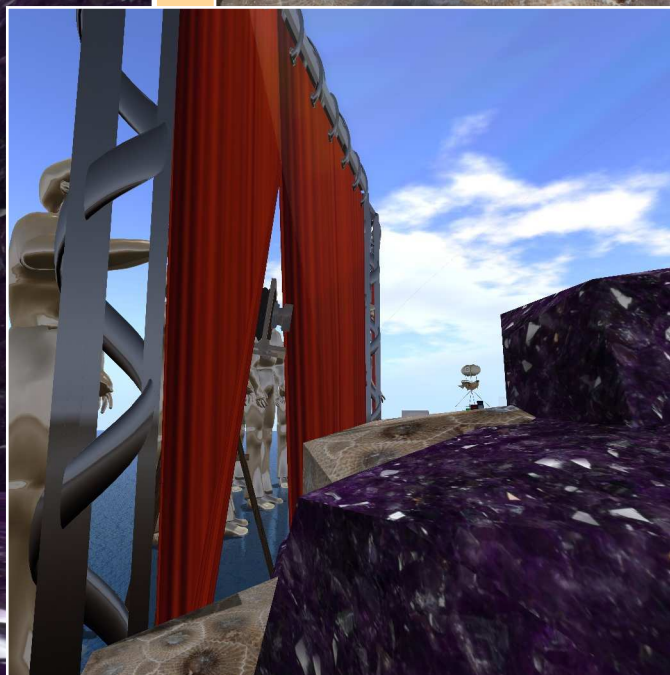
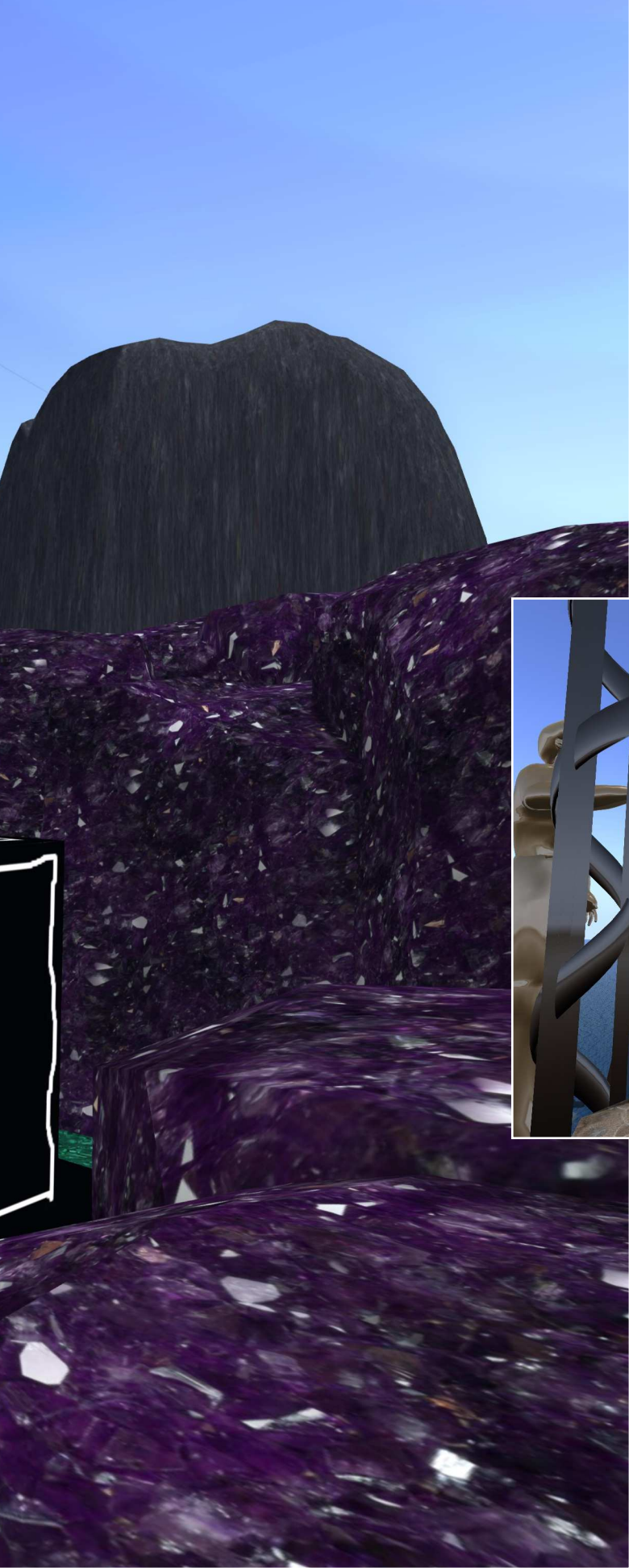


## The Beauty of Nature.

Landset created by Juliette Surreal-D.

Pavilions by Bryn Oh, Venus Adored and Cica Ghost [from left to right].





## Landscapes by Juliette ...

Let me bring back the words I used as an opener for this book, taken from *The Mechanism*, a miniseries aired on Netflix. I streamline it a bit.

Let's say, an accountant at the Federal Bureau searching for the bad guys, the tax avoiders you know, found 23 Million Dollars in a hidden account by a few mouse clicks while enjoying his Latte. His colleague showed him how much he suffers now as he has to count a few bags of cash he found. "That is a lot of work. It might be a few Million Dollars," he stated and got back from the Latte guy a dry comment, "If you don't want to work, become an artist."

This is how Juliette might have felt at times when she brought, "Issues," to my attention. So I gave her a joyful job, to create landscapes for 1Biennale.

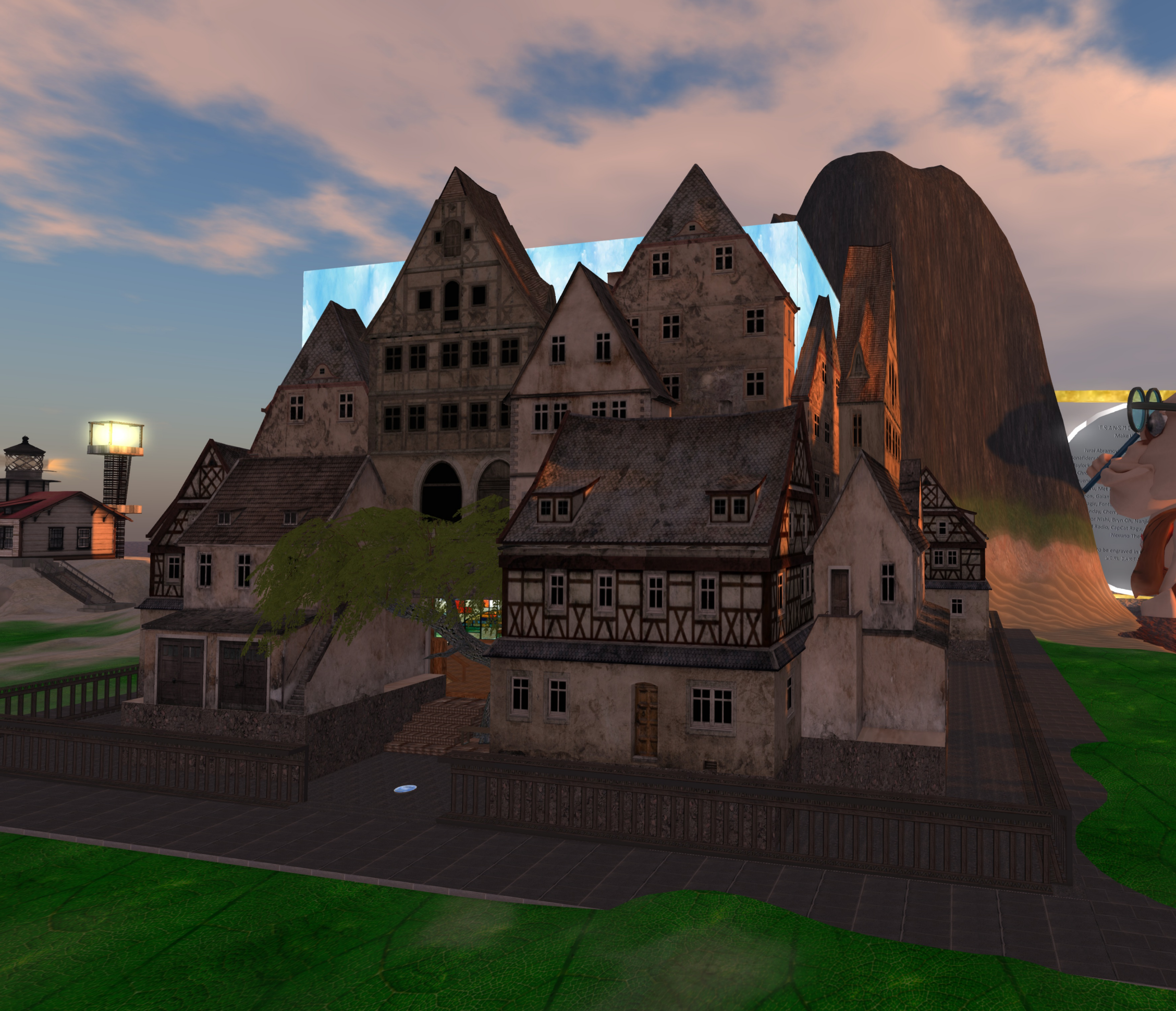
Now you may play the Latte guy and say, "That's my Pavilion there, that's my artist cube, that's my creation. I made it with a mouse click. Now I wait for the Maskitt Award."

What I say in return, you ask? "Learn to work and become a landscaper."



[kg1.1biennale.org](http://kg1.1biennale.org)

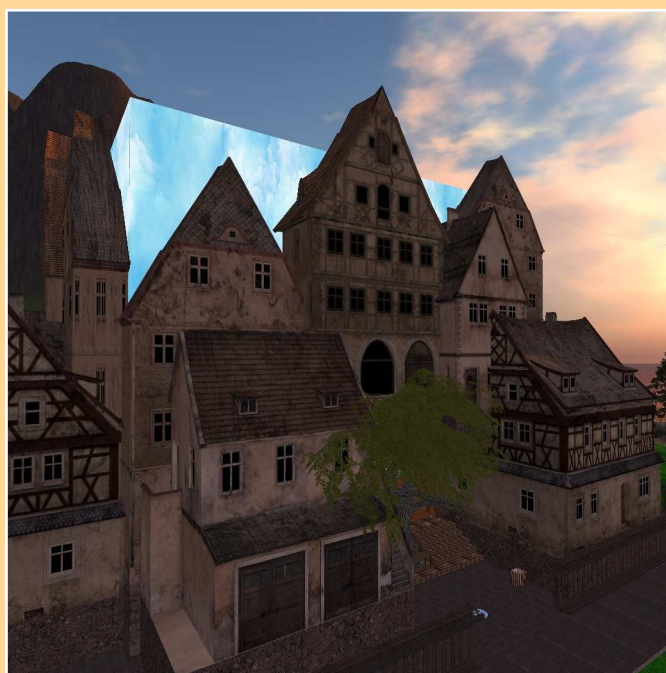
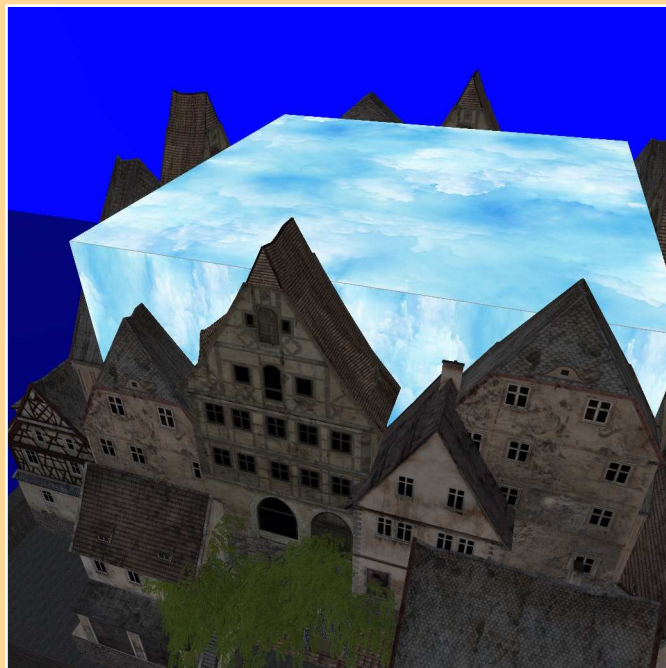




Pavilion Cloud Atlas by Space Cadet.

The cube Cloud Atlas is in the center of a medieval house structure. Cloud Atlas became the home for two Artist Cubes: The Molly Bloom Museum and Brazen Bull by Paul Atreides. Landset Lighthouse created by Juliette Surreal-D. In the background Dr. K. [by Renn Yifu] inscribes in the Volcano of Art the names of the contributors to be sent by lightbeams to planet DRON7 where the alien dog FLA lives who contacted earth on his way to the Bruckner Concerthouse [a story by Zeno Astronen].





## Art Blue about Cloud Atlas.

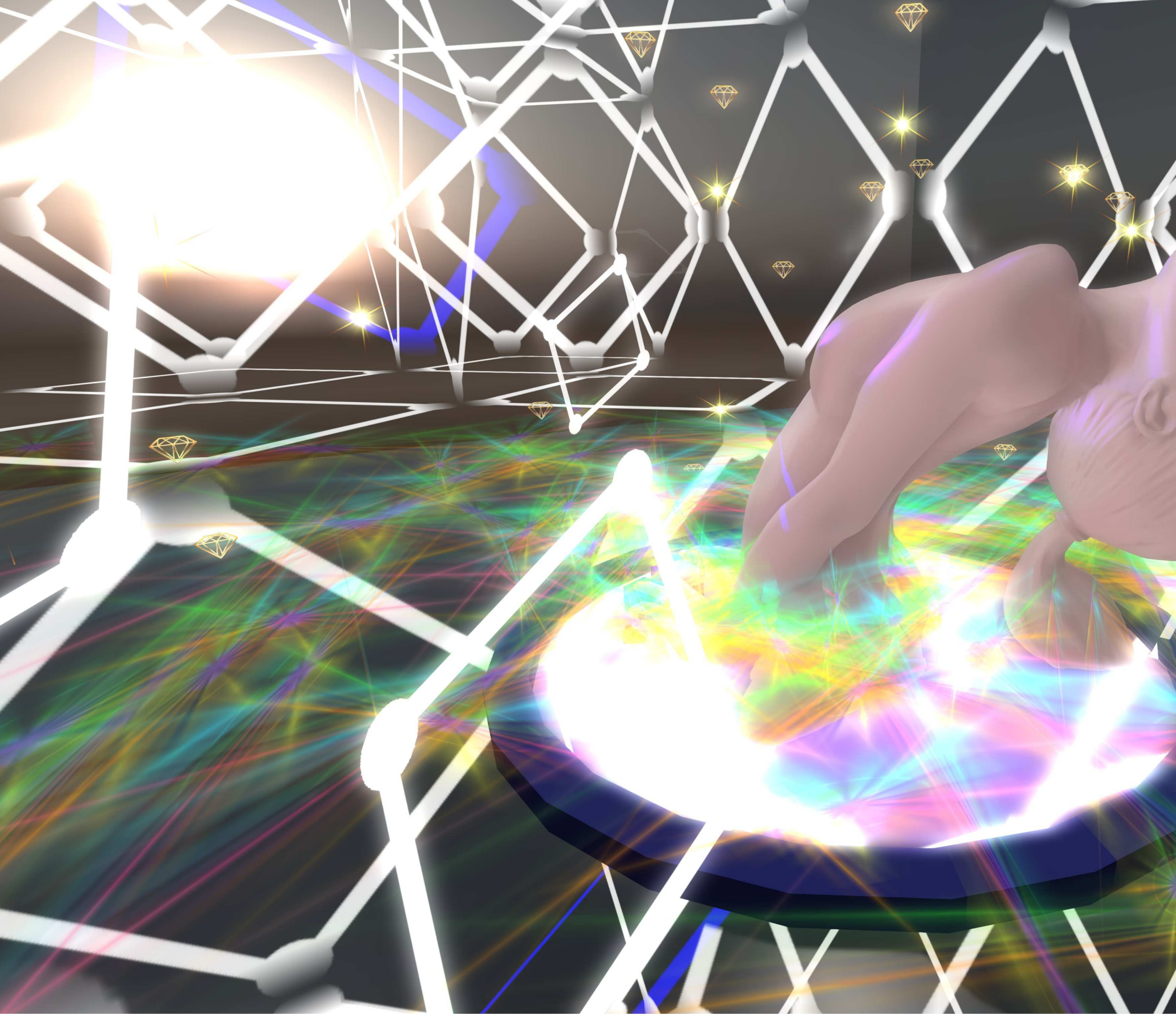
"When I worked on the concept that a cube shall become an universal container for art inside a Pavilion I needed to see if the dimensions I had in mind would work. Would there be enough space, enough room left for a Pavilion designer if the Artist Cube was a fixed size of 32 meters?"

I asked Space Cadet if she could create a build of high density around a blue cube where the cube would still be very prominent to see, like a big ice cube, an ice machine being held together by the build. The stunning result: The Cloud Atlas.



[sd4.1biennale.org](http://sd4.1biennale.org)

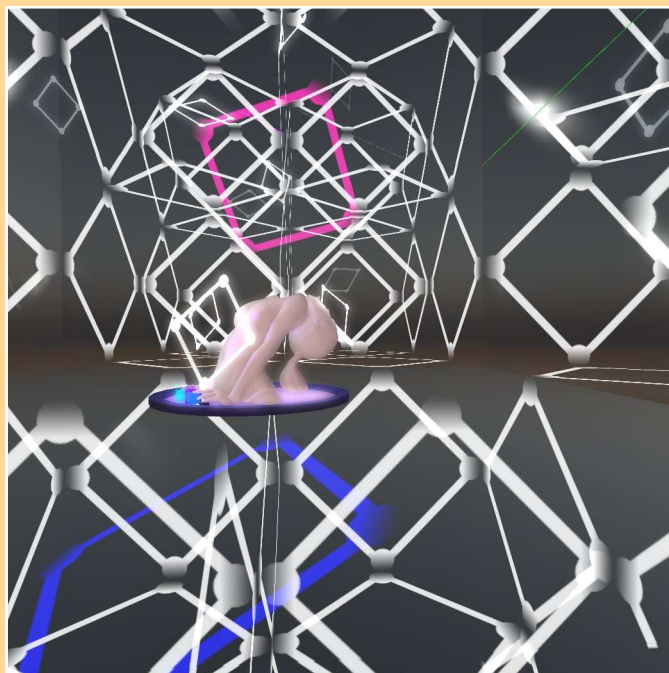
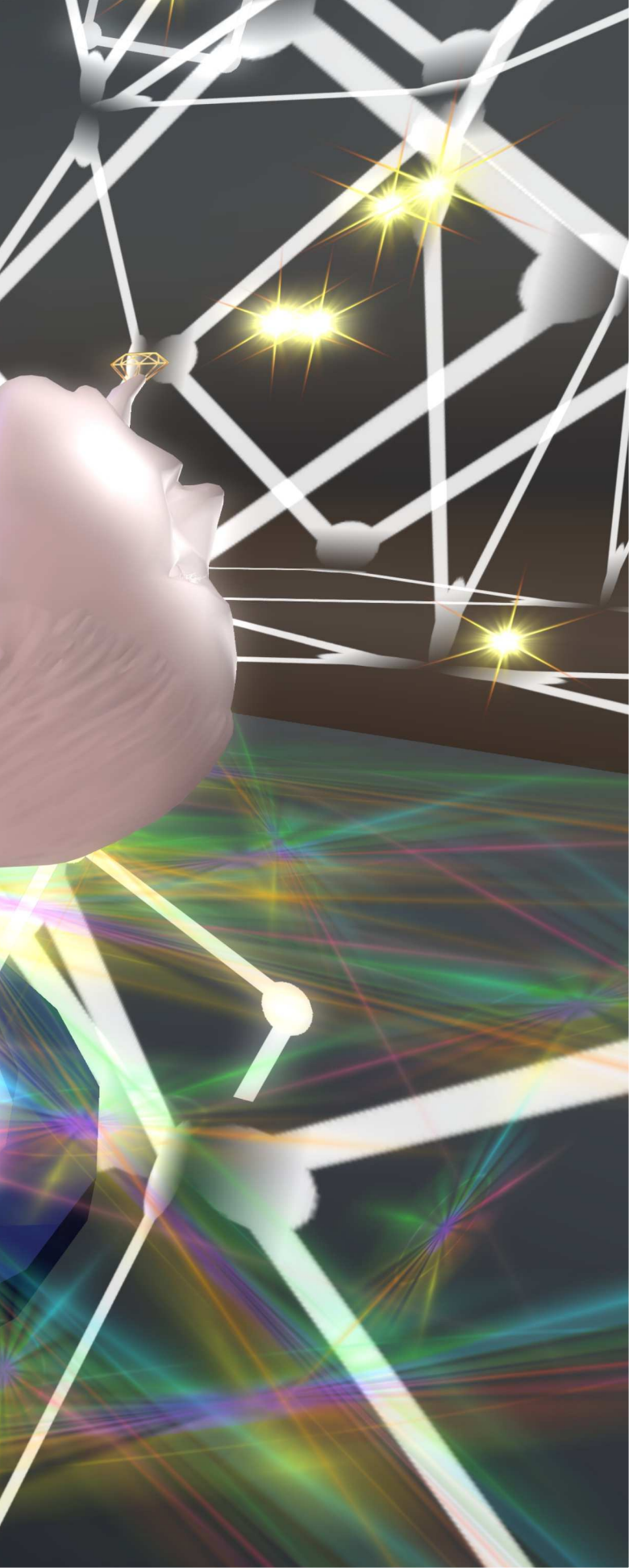




## Artist cube Magic by Venus Adored

The screenshots show effects that happen when you as an Avatar walk to the statue and you click on one of the boxes that have been placed by Venus Adored into the hand of the female bust. The cube Magic is part of the Cherry Tree landset of the Grand Opening in Santorini. [Advanced Light settings needed].





## Venus Adored

Venus Adored is a particle maker. Bryn Oh once stated watching her show, that she is simply the best. Luckily she performs for Art Blue's projects in opensim. She created for the Signing Noob of Art Eames the particle effects.

In her Artist cube Magic the female sculpture holds boxes in hands. Touch them, wait a bit, then see and feel what happens. 1)

Venus about herself:

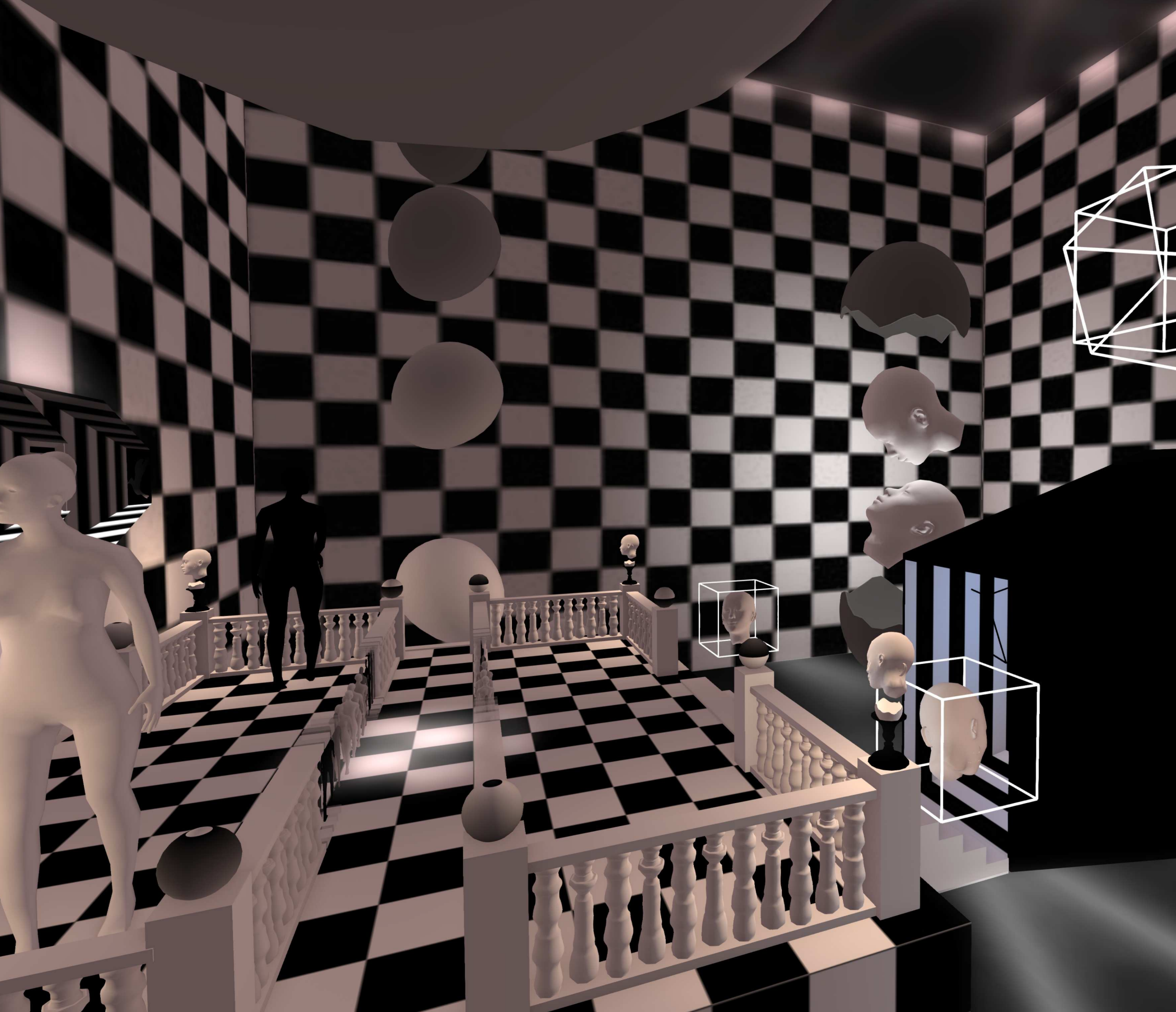
"The reason for me to come into virtual worlds was curiosity. I had no idea what it was. I was obsessed by how people could make things. In the beginning of my virtual life in 2009 a friend took me to a particle show of Inspire Space Park. From that moment, I knew what I wanted to learn here in this virtual world: to make particles. Now I give my own shows now and then. Later on I learned to make objects. The Pavilion The Eye and the Art Cube Magic are two of the results."

1) Your viewer needs to be set on advanced light, ultra graphics. This setting is supported by all major high end graphics cards.



[ko6.1biennale.org](http://ko6.1biennale.org)



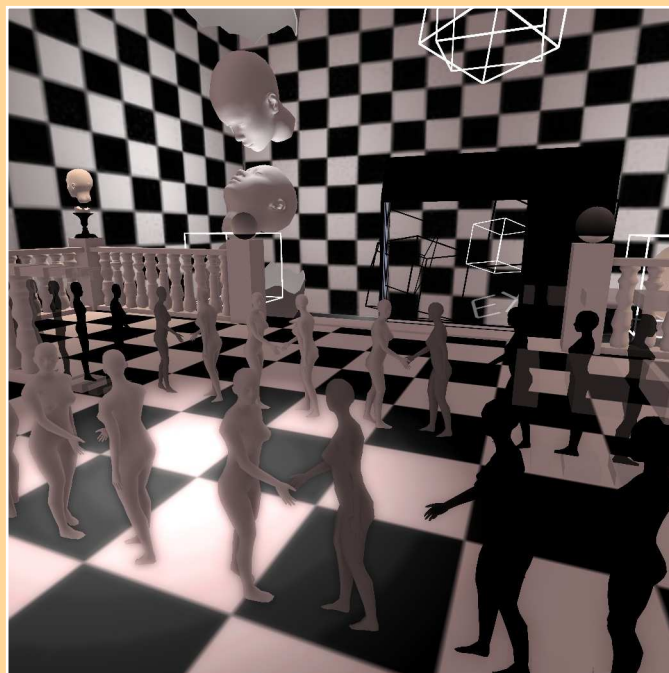


## Artist Cube by Kerupa Flow: Wobbling Black and White

You need to move around, the whole room is animated.

Kerupa Flow's message fits well: "... With my art, I think it would be good if one could shift how to see things and get another perspective."





## Kerupa Flow, wobbling in ..

I will tell you how Wobbling Black and White wobbled in. There was one day left to submit the Artist cube and there was no sign of Kerupa Flow. That is nothing special. Many apply and then finally they withdraw or just forget about things. The argument, "Real Life. I had RL." Usually the other person nods in understanding. "Real Life comes first." I think they mean something different. If you have a skype call and say, that you come, would you later say, "a landline appointment comes first?" But things are as they are in the Beginning of the Digital Anthropocene.

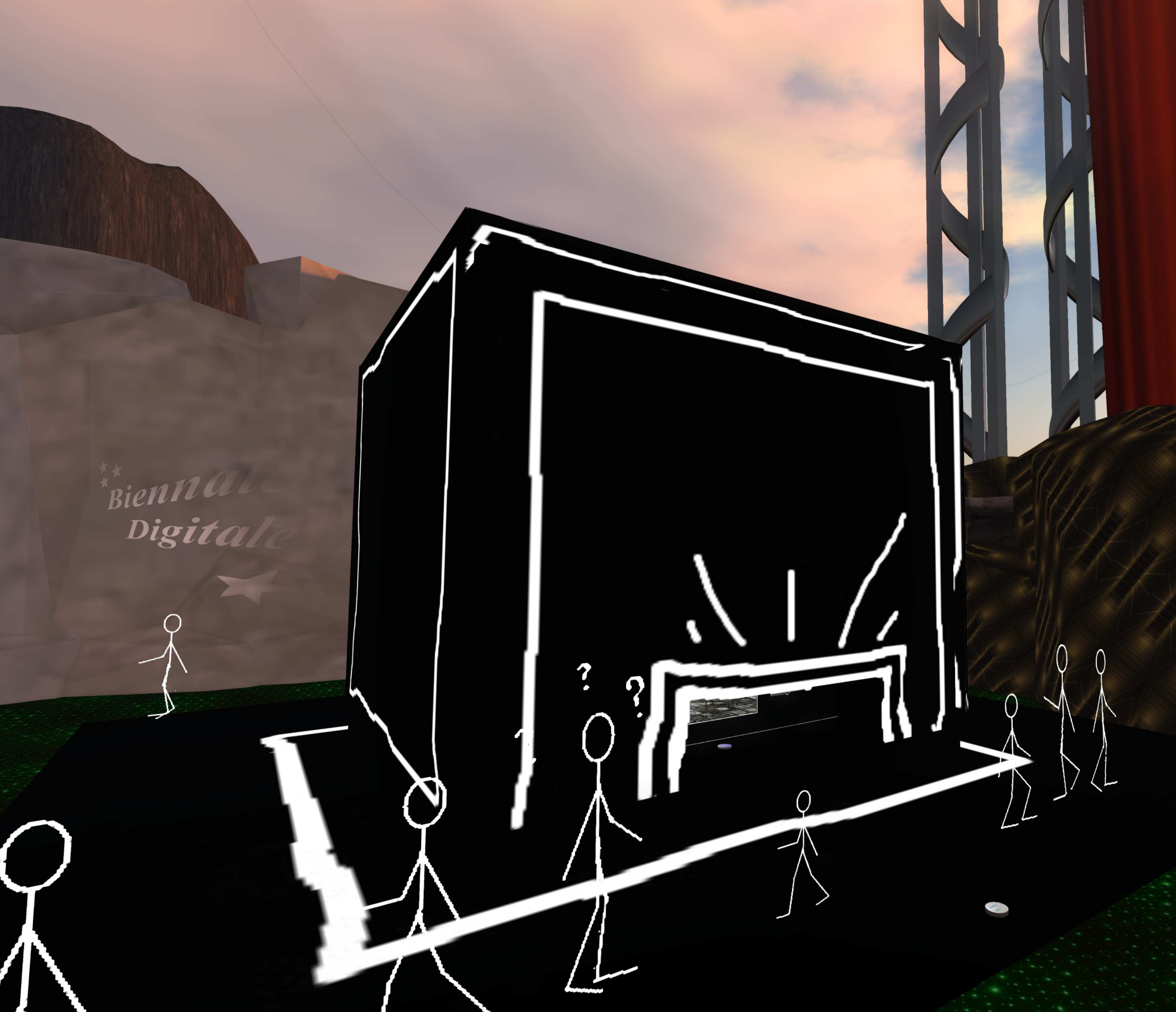
I sent Kerupa Flow an IM, reminding him or her, who knows, on the deadline for 1Biennale. I have to add against the recommendation of the assistant curator. "Kerupa has it all, got updated every week," she said. A few minutes after I had sent the IM I got a TP invite to come. It was all ready. Kerupa said, "I did not know that I am late, but you see it is all ready. Do I need to upload it to your grid? What was the name? I am from Japan."

Sometimes you are lucky as the head curator. The work wobbled in.



td7.1biennale.org

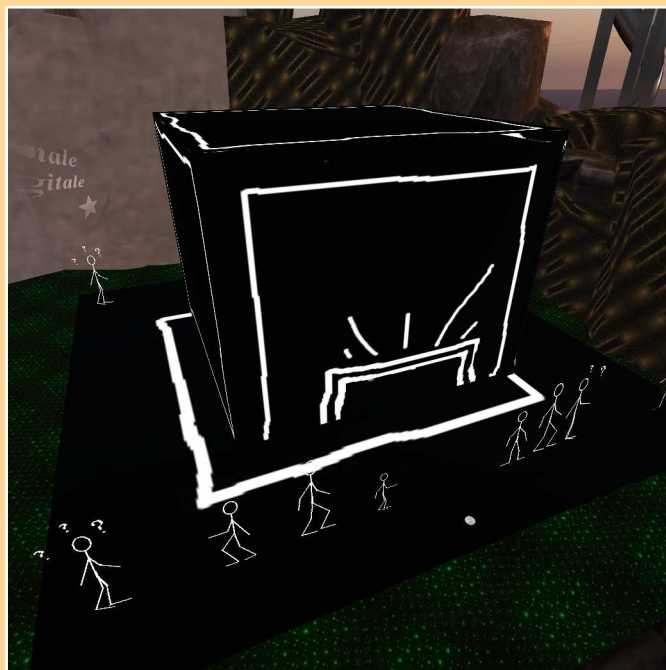




## Pavilion by Cica Ghost

Chica Ghost was invited by Bryn Oh to create a pavilion for 1Biennale in opensim. The result is a cube where a lot of people walk up and down, for and back, showing a question mark. What might be inside? Find out!





## Cica Ghost

Let me list a few installations by Cica Ghost: Them, Ruins, Prison, Keys, Balloons, Future. You may ask, “What is the common ground?”

I invited Cica Ghost years ago to join Vulcanicus, so to conserve some of her Houses, I call them Houses On Wheels, but she was not interested. She said something like, “My work is made to be or not to be. It is not for eternity.” Maybe that’s the common ground of her artistic work. To allow things to erode.

So I sadly left, knowing her great work will be missed. A few years later she created for Philip Rosedale’s new platform High Fidelity a land where you find some Houses on Wheels. After Philip agreed to join my project to do a reading of the Deliverator from Neal Stephenson’s Snow Crash, to celebrate the 25th anniversary of this novel, my hopes raised that I may ask Cica again.

But things turned out even better. She was already building a Pavilion. Watch the video, look at the timestamp 3:55 – People.

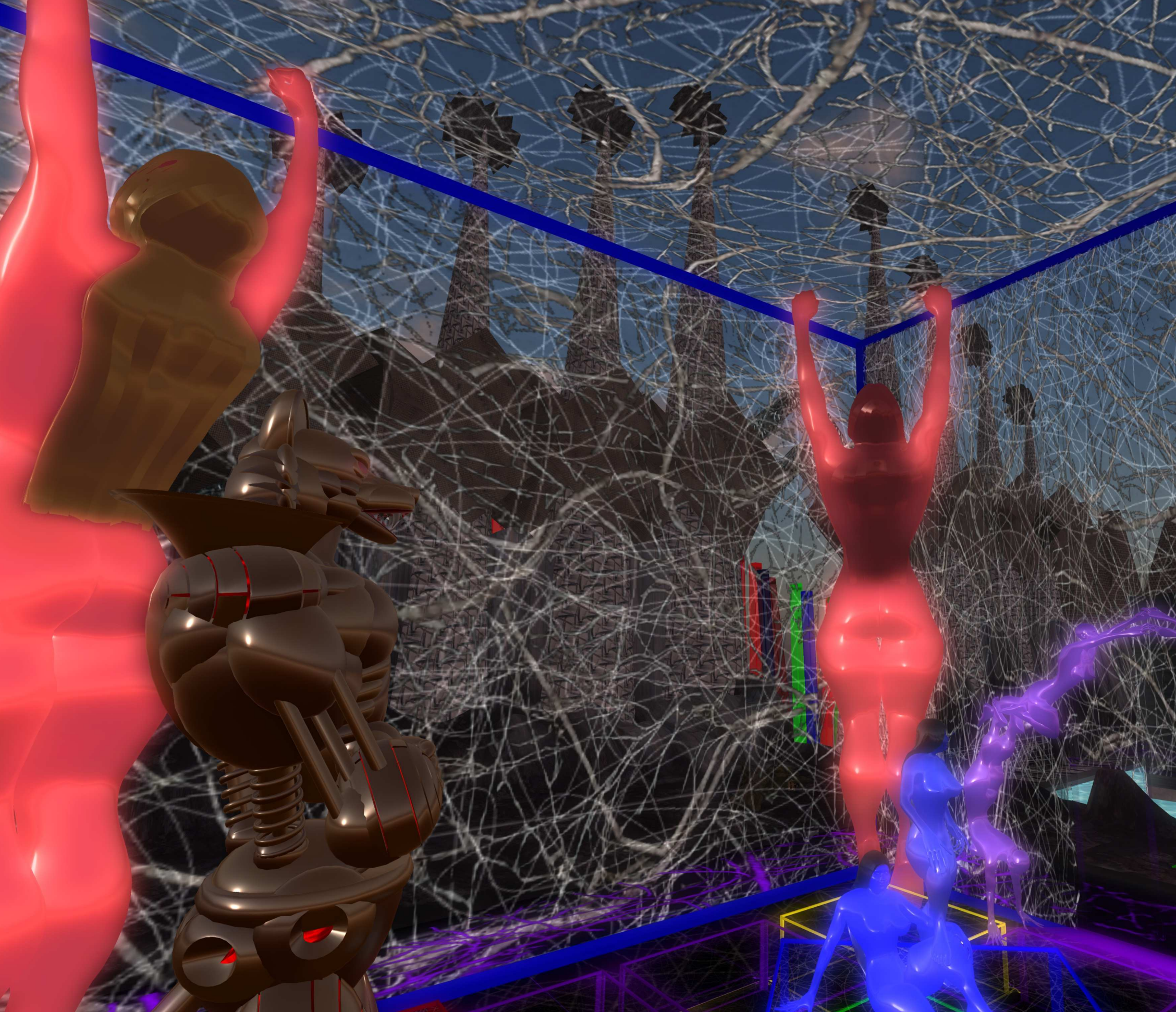


[hi1.1biennale.org](http://hi1.1biennale.org)



[jg5.1biennale.org](http://jg5.1biennale.org)





## Artist Cube by Vagabond Wanderer, In His Dominion

The cube In His Dominion is placed inside of Barry Richez Pavilion. A must to see. Symbolism with many layers. A green flag at the entrance invites you to enter.





## Vagabond Wanderer

Vagabond offered me to create something special fitting for the Pavilion made by Barry Richez. I said to him that an Artists Cube has to fit into any Pavilion, that we decide on the final work.

Then he spoke to the assistant curator Juliette about, “The decision process.” She might have said, “That it will be mostly her turn and she will find a way he is happy with ...”

At the end, In His Dominion, found its dominion. Vagabond’s work was placed inside the Pavilion where, due to the artist, it is meant to be.

Barry Richez Pavilion is the only one with transparent walls inside. You have a great view standing inside In His Dominion to the outer world. Also the sculptures the artist created have this view. Just imagine what they see. The standing wolf does not have this view. Many layers open a variety of interpretations.

I used Barry’s Pavilion myself to demonstrate how a Glass Labyrinth, which I created as an example for the Advanced Light model, could be placed in a Pavilion. You could still walk around in an infinite room.



Advanced Light in a Cube

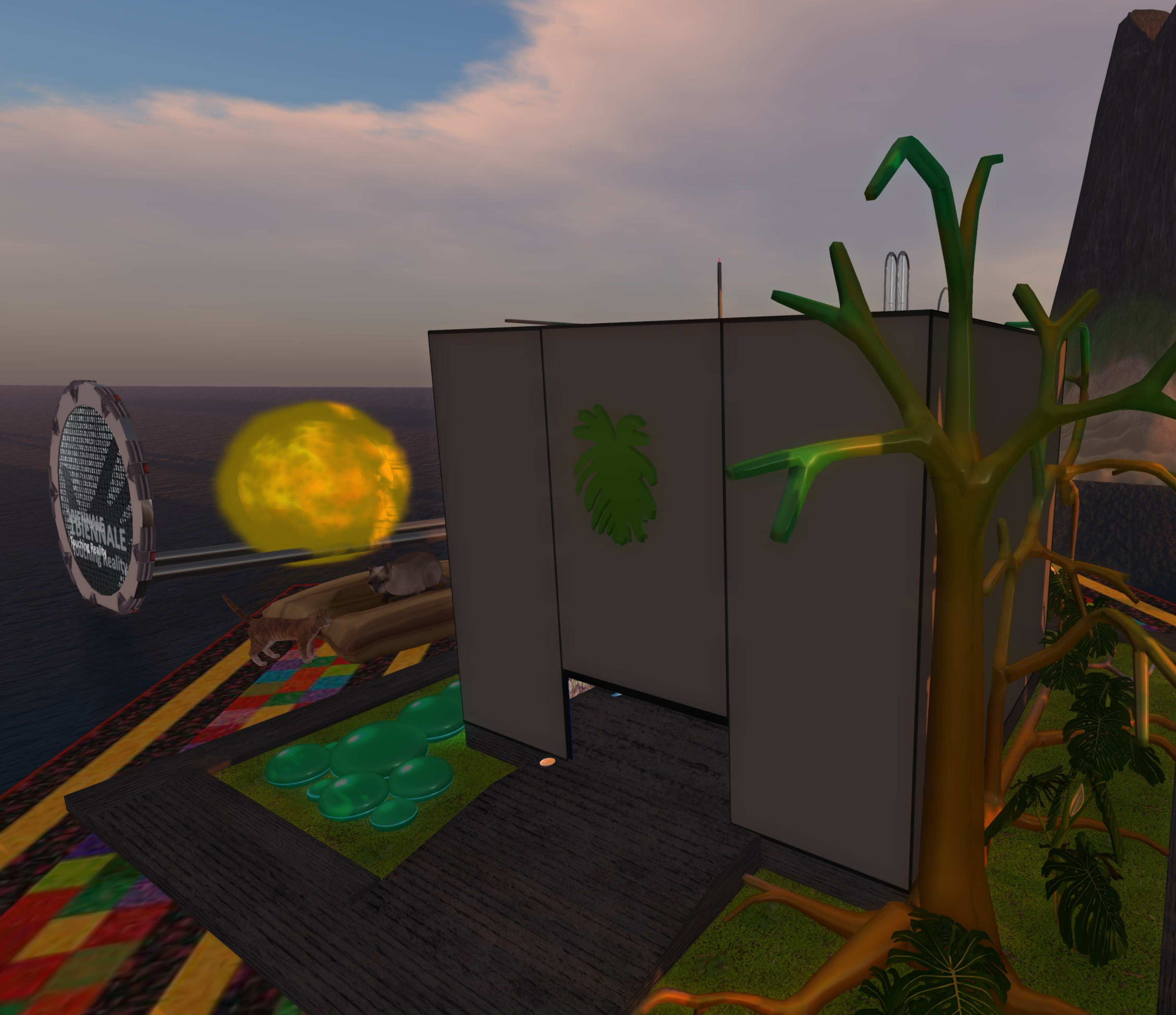


[workshop.1biennale.org](http://workshop.1biennale.org)



[td3.1biennale.org](http://td3.1biennale.org)

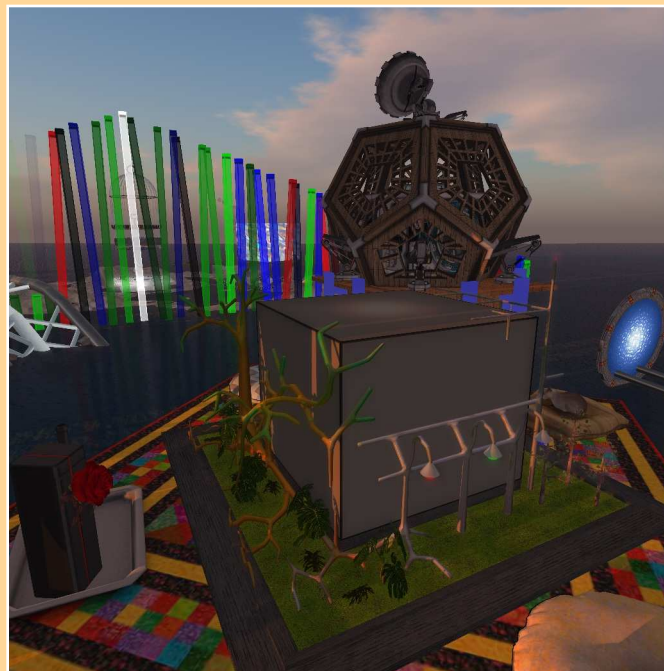




## Pavilion A green singularity device by Uan Ceriaptrix.

Uan brings nature to digital art worlds. He is a biologist and works for the rescue of nature, not for its conservation as you might have in mind knowing the movie *Silent Running* [1972]. Uan's digital creations are reflecting his mission.





## Uan Ceriaptrix, the planter ...

In case you ever will have the joy to meet Uan, the Avatar I mean, you will never forget "it." Uan is a plant with legs and arms, so the "it" gender does not fit. Uan has a biological heart, a tomato.

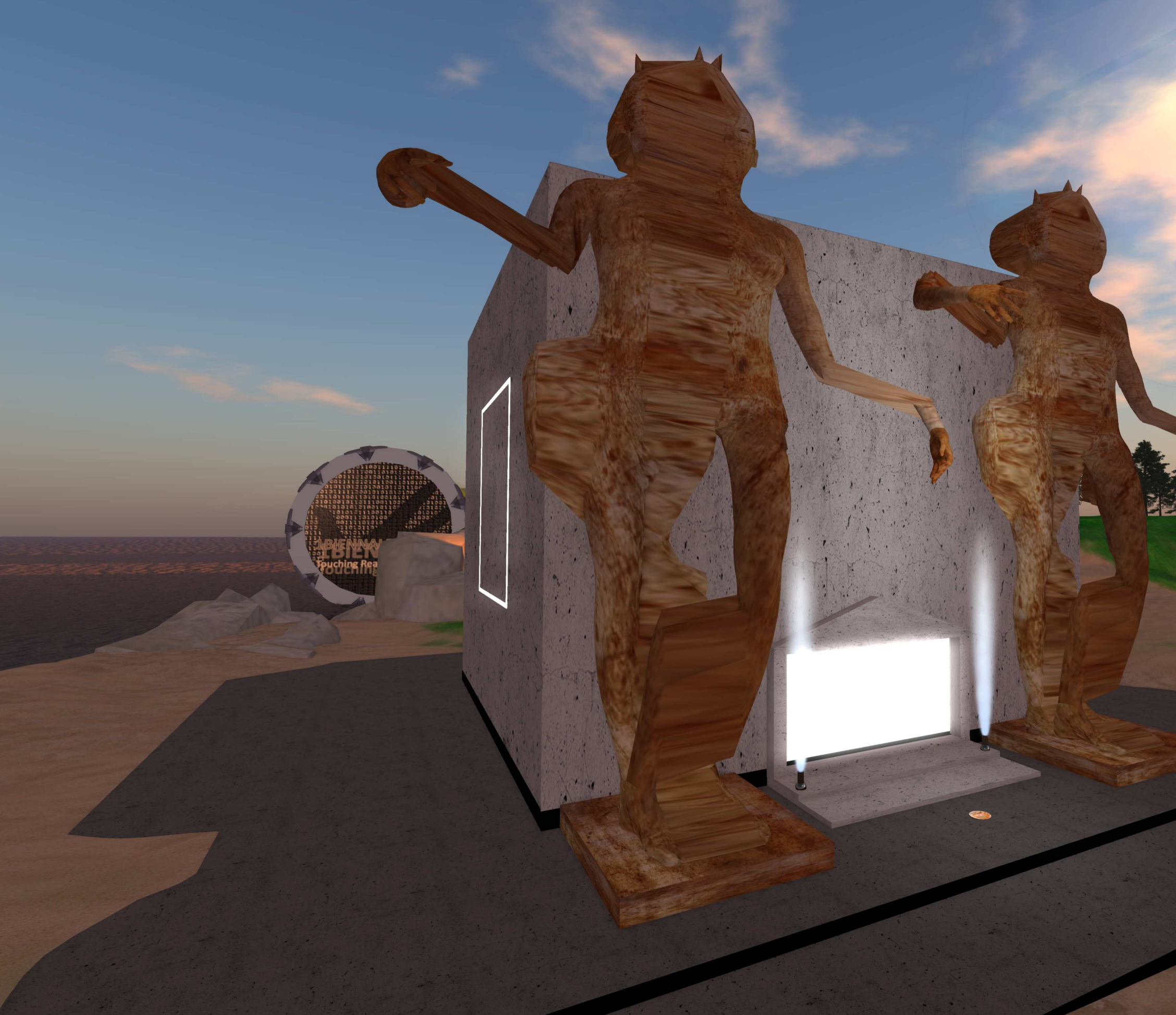
In 2014 Uan made the planter for the contribution Dreamt Forest by Greece artist Navah Dreams to the Santorini Biennale. Navah in her blog: "The 2014 Santorini Biennale got 1,668 applications. I am one of 56 creations happy of being selected." She used the planter to give her Forest a voice, to plant 1,668 trees on a sim. It was the first virtual art contribution in a real Biennale opening the door to a new section: IMMERSIVIA.

Uan calls the Pavilion he created for 1Biennale, A green singularity device and he tells us, "Singularity as a technological goal of the century, plants, animals, fungi and other living beings as a priority for the conservation of our own species in a potential world of love and wealth for all beings that populate the Earth."



yr7.1biennale.org

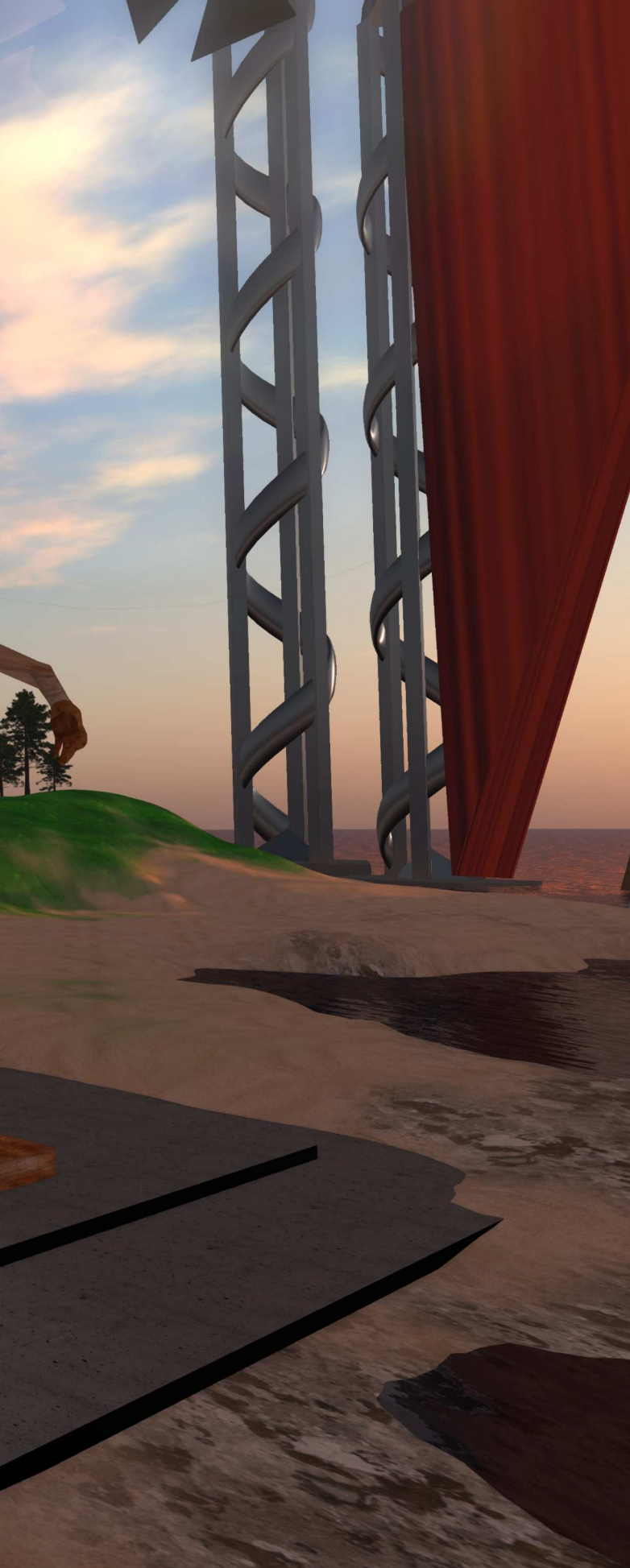




## Pavilion by Betty Tureaud, Temple of the judging God

Betty Tureaud created a Pavilion and then added an Artist cube. The Artist cube contains *the judging god*. The God comes like a beam of flashes of LSD on a click. In case you have a chance to visit the land you will see that both fit well together. The landset called Lighthouse was created by Juliette Surreal-D.





Prof. Herbert W. Franke  
Photo: Gunnar Sohn



re9.1biennale.org

## A P P E N D I X

### The Blue Elephant

by Sergius Both aka Herbert W. Franke  
(1987, first published as 'Der Blaue  
Elefant' in 1997)

*first published in English by rez  
Magazine (May 2014), reprinted by  
permission.*

A jury meets, it awards a computer  
graphics prize, but then there are still  
objections.

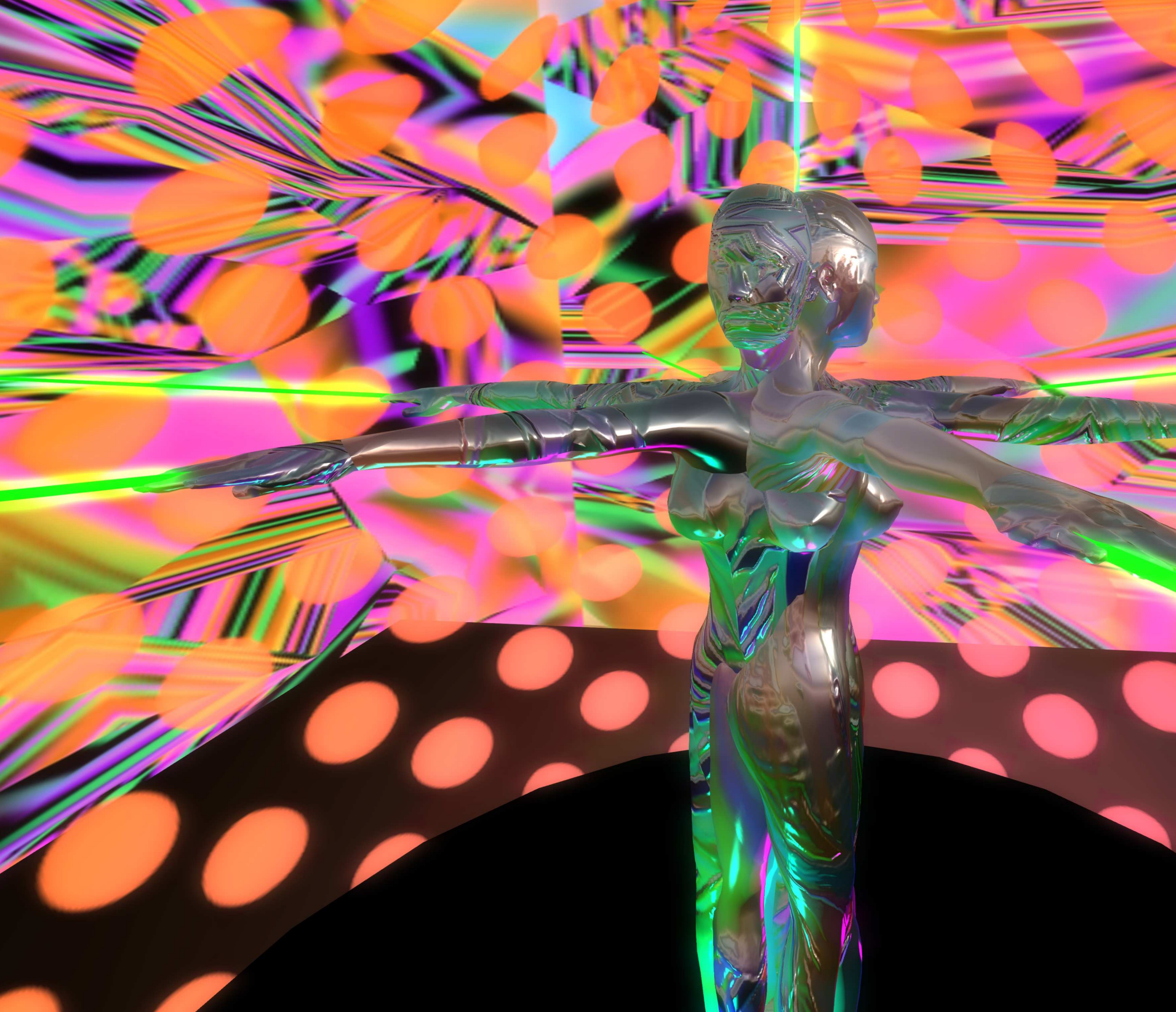
Ladies and Gentlemen. What you see  
now is the prize winning work. Carry  
Eisfeldt was stunned. This concoction  
should be the first picture. For this  
purpose, a panel of experts had met  
three days, experts of international  
standing, and now this! Carry knew  
some of the artists who participated,  
and there were some great ones among  
them - of course not to forget himself.  
But suddenly someone approaches him  
and pats him on the back and shakes  
his hand. "So, you're the lucky one! A  
great piece of art." A group of people  
applauds. In the middle of it all, Carry  
Eisfeldt didn't know what hit him.

*Professor Kurt Drontheim, chairman of  
the jury, closed his notebook with a  
snap. "This was a difficult birth, but at  
least we agree - the winner is a*



sl4.1biennale.org

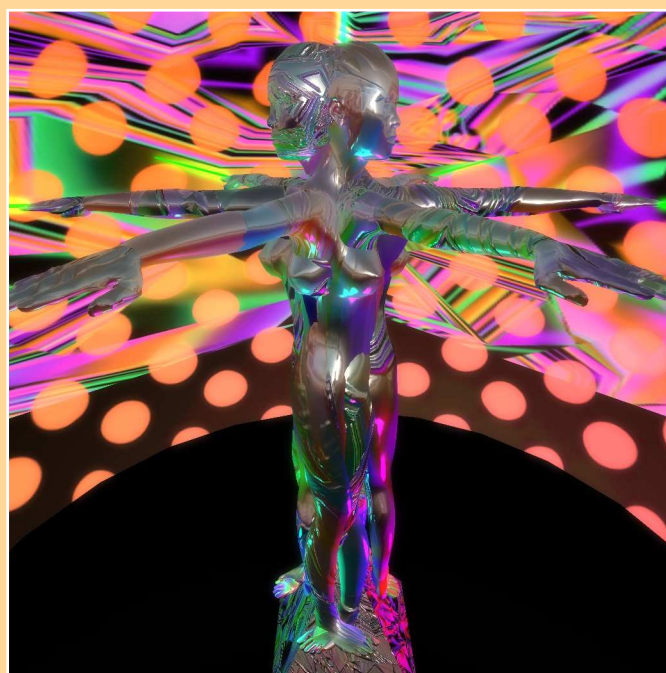
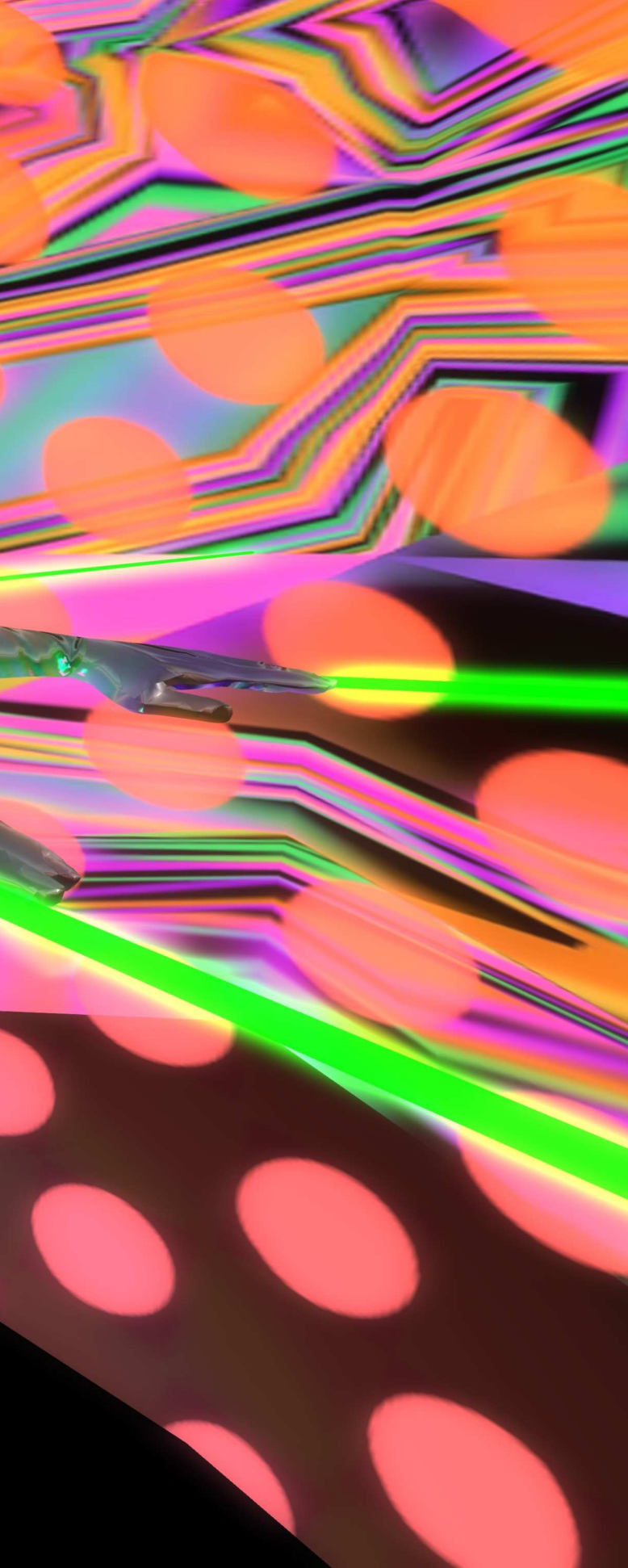




## Artist cube by Betty Tureaud, the judging god

Betty's psychedelic Artist Cube will spin your mind when you enter it's orbiting swirl of color, but just when you think it will blow your mind, click on the center pyramid and be amazed as the judging god, in her three-fold-image, dances before you.





*certain ..., " he leafed through a pile of paper, "Carry Eisfeldt. I will find a way to communicate the reasons for this decision. Thank you, ladies and gentlemen. "*

*On the front of the conference room, on the large screen, the award-winning work was to be seen. Above a pastel-colored gray-brown background stretched a tracery of yellow and black lines.*

*"Just a moment," cried Dr. Czylinsky, chief editor of a major media Art Journal. "That we agree, you really cannot say. Finally, there is a very narrow majority decision. "*

*Markus Holtermans pushed his pipe from the left to the right corner of his mouth and said, "Czylinsky is right." Professor Drontheim, who wanted to go away already let himself fall into his cushioned seat again. "What's the matter with it? "*

*"The picture has flaws," cried Czylinsky. "Even the contrasts are off. You can hardly separate the foreground from the background. "*

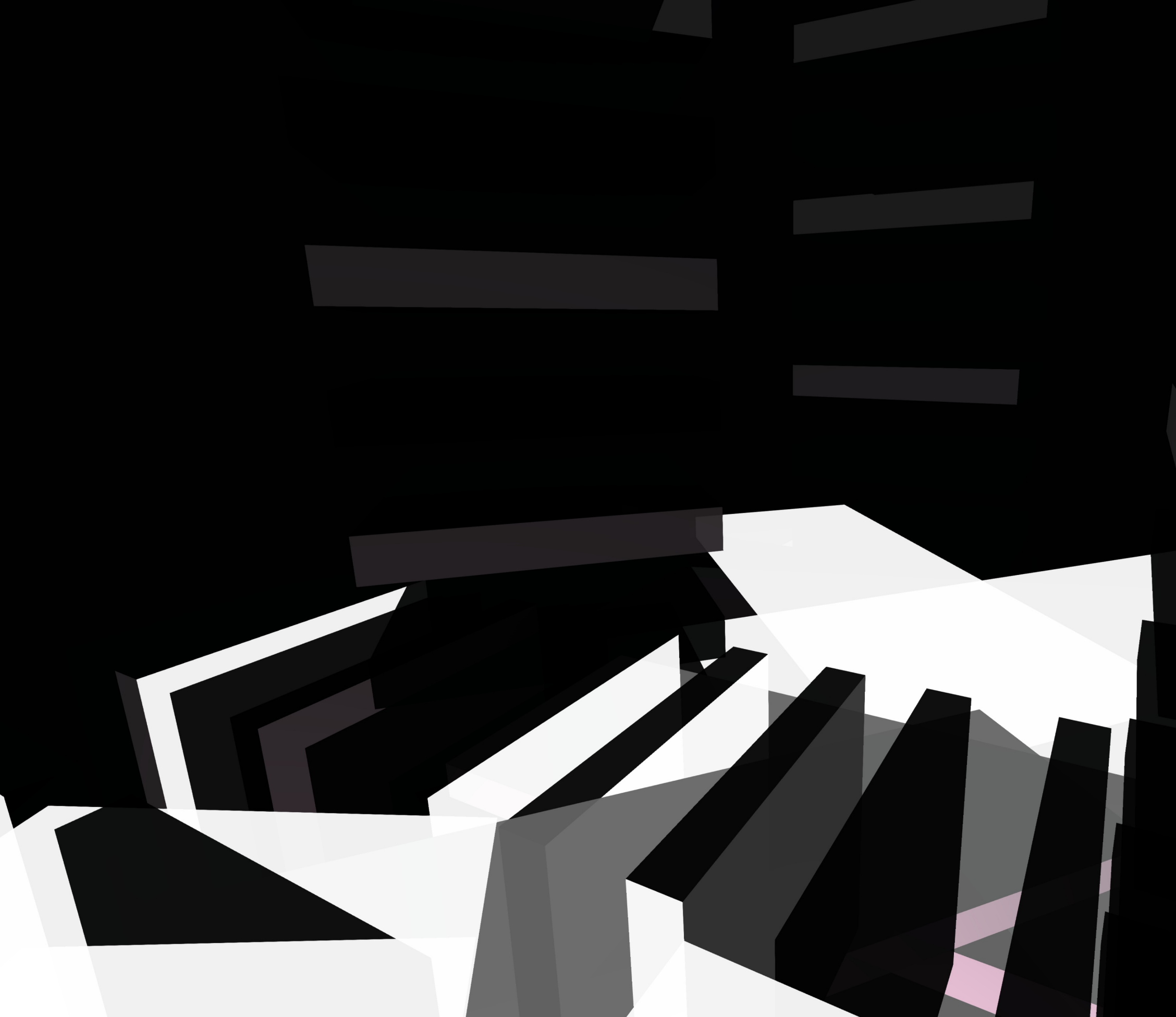
*"Well, if there is nothing else," Drontheim leaned over the keyboard, typed in a few numbers and said, "Is that better?"*

*"It is better," muttered Holtermans.*



[am1.1biennale.org](http://am1.1biennale.org)

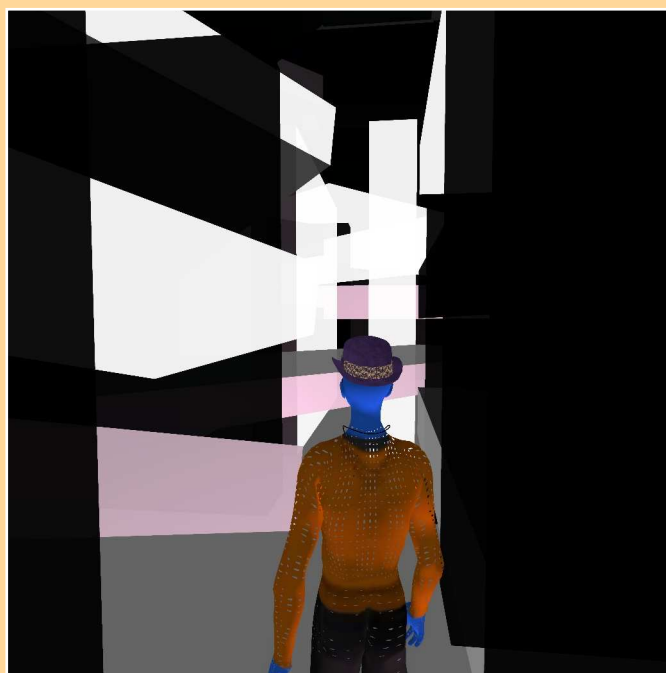
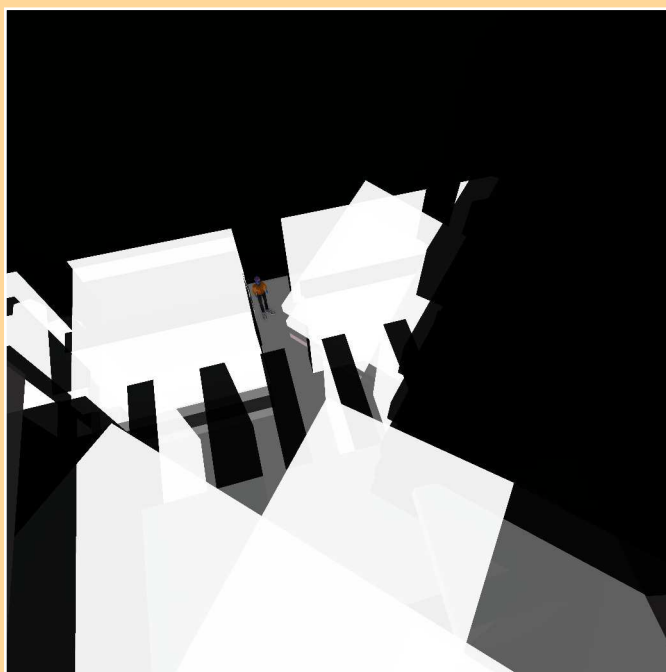
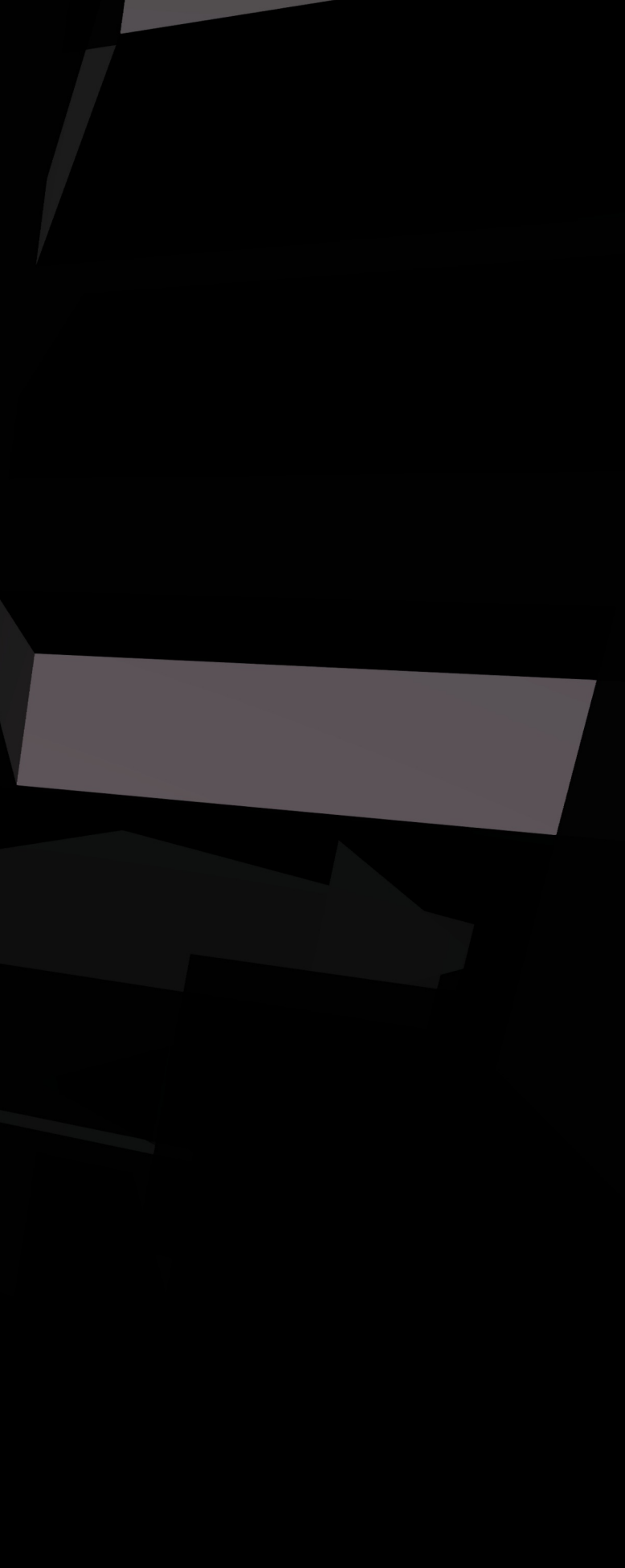




Artist Cube by Pipilotti Winslet, Disorienting 2

The Artist cube, Disorienting 2, changes as you walk and look around it. A code creating an illusion that switches perception every 2 seconds ...  
The Dictionary says about Disorientierung: 1. to cause to lose one’s way. 2. to confuse by removing or obscuring something that has guided a person, group, or culture, as customs, moral standards, etc. 3. Psychiatry: to cause to lose perception of time, place, or one’s personal identity.





*"It's better, but still not good," said Czyllinsky, who seemed to have no desire to end the session. "What bothers me is the background, these drab colors.... How would it be if we change it a little?"*

*"Green," said Holtermann, pulling on his pipe .*

*Now, Virginia Miller-Stark, who was switched on via a telephone line reported, "But, gentlemen, we can't do that!"*

*The professor ignored her. He shook his head and reached for the mouse. He activated the color palette and set the background to green.*

*Now Tagore Rajman lifted hand. "This highlights another error in the scene: the basic structure is too arbitrary. Could'nt we put some emphasis in it?"*

*Dronheim shook his head wearily. Rajman looked over his glasses. Then he sighed and typed a few numbers, clicked multiple times on the mouse - and the mesh turned into a brownish-yellow mass, which looked quite unappetizing.*

*"That's horrible," came Virginia's voice through the speaker.*

*"I have to decide ...." Dronheim grabbed the knob as casually as possible and turned the knob gently to*



kz9.1biennale.org





## Artist cube by Tryad Destiny: MENSCH

Tryad's cube is placed in the Pavilion made by Uan Ceriaptrix. This way MENSCH & nature meet. Tryad Destiny aka Paul Stephen Dixon is a painter. You find some of his works at Saatchi Art.





*'quiet'.*

*"You can't let the picture stay this way!" shouted Czylinsky. He thought intensely. "This structure in the middle is not meaningful. We should do something striking there, something symbolic."*

*Rajman went to the console and worked with nimble fingers on keyboard and mouse. The brown mass transformed into several clearly defined forms until Holtermans suddenly shouted, "Stop!"*

*They all stared at the picture: the figure had become a little clumsy: an oval with several foothills. "There you have your icon," said Drontheim, and also Rajman was visibly pleased with the results of his experiments.*

*"An amoeba."*

*"An elephant," objected Holtermans. In fact - now all could clearly recognize: an elephant.*

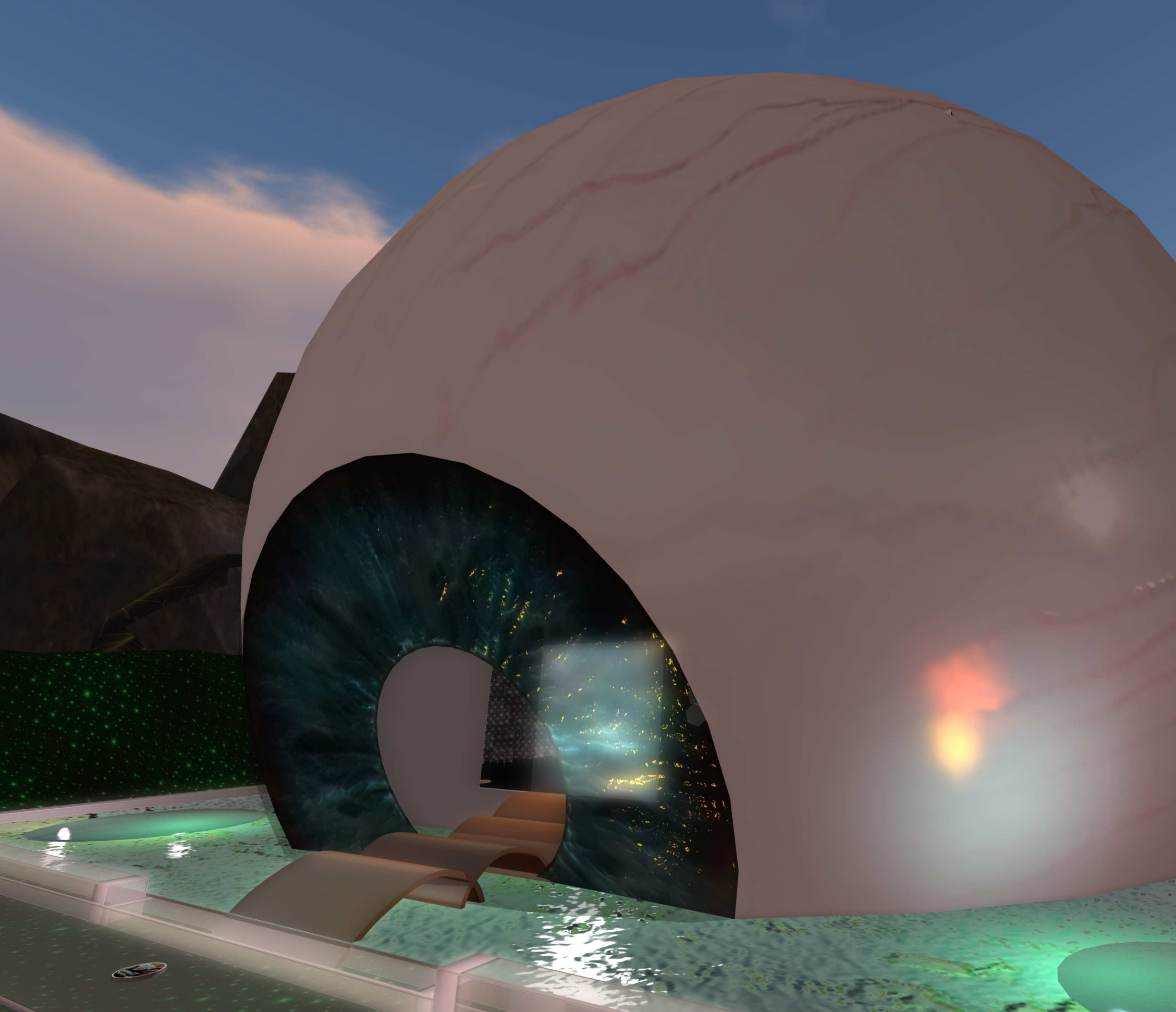
*On the screen could be seen Virginia Miller-Stark, gesticulating violently, but you couldn't hear a word she spoke.*

*"The colors do not match," Czylinsky said, tapping nervously with a ballpoint pen on the table.*



ma5.1biennale.org

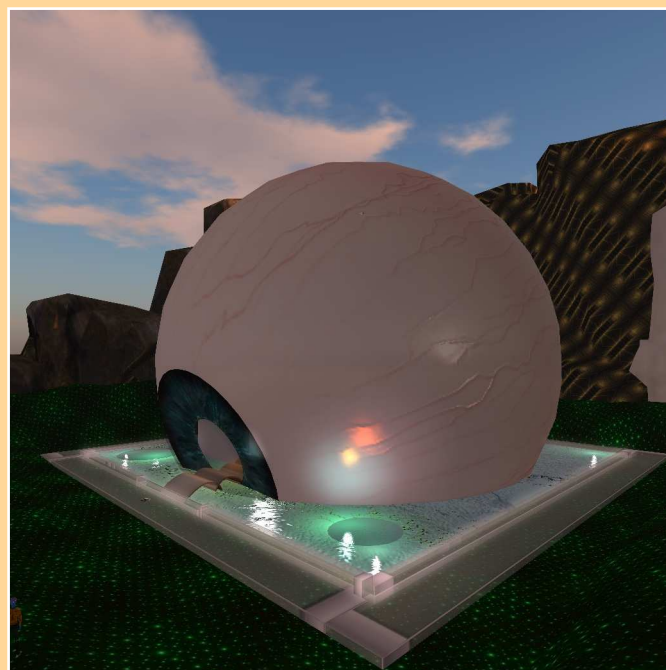
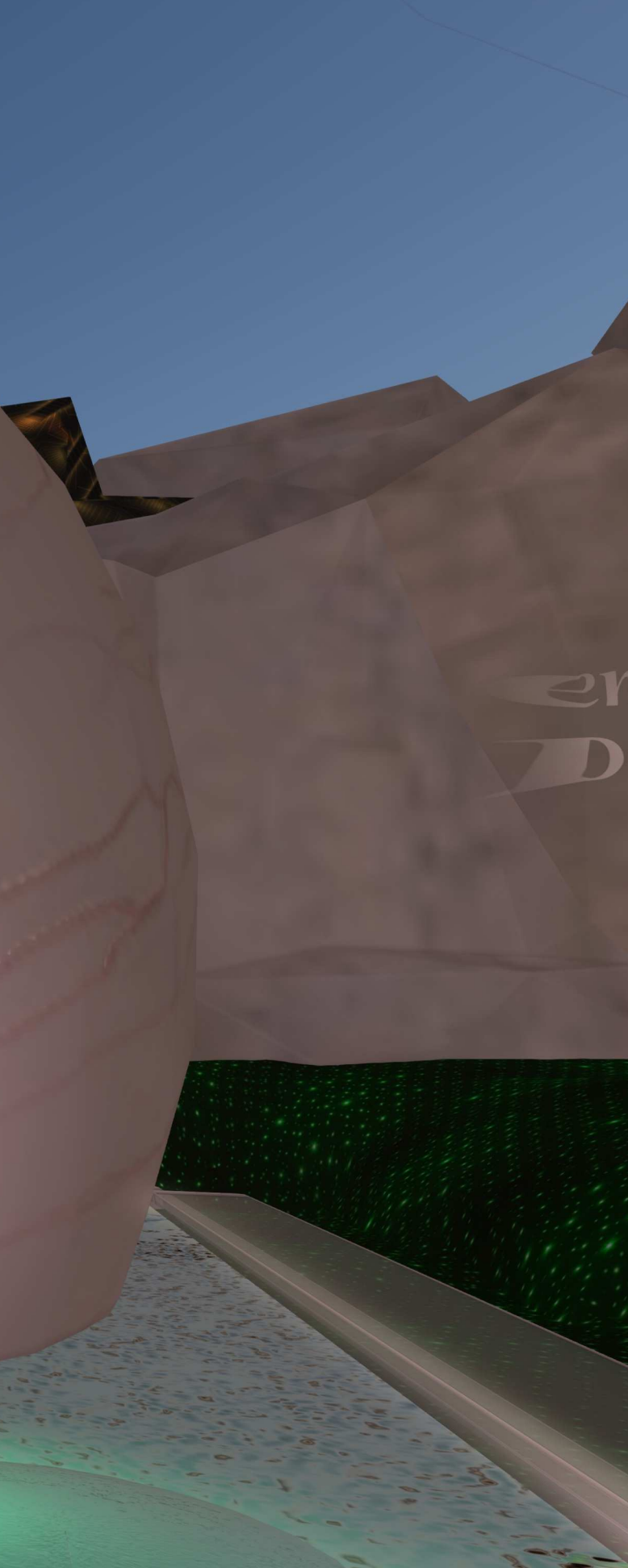




## Pavilion by Venus Adored: EYE

Open your eyes when you walk into the Pavilion EYE by Venus Adored. Why not even come as an EYE? It is easy to create an EYE-Avatar in Blue, Red or Green. Learn how to use a virtual world by joining the 1Biennale Grand Opening in Berlin ... just open your eyes.





*"Make him grey," demanded Drontheim, but Rajman seemed unsure.*

*"Blue," Holtermans said, and drew on his pipe.*

*"Why not blue?" Rajman pushed the mouse back and forth - and the elephant was blue. "Now everything is right," he said.*

*"Looks good," confirmed Drontheim. "The picture is worthy of the price. I have seen at first glance the power that's in it."*

*"That's it then," Holtermans said and tapped his pipe contentedly on the ashtray. Virginia Miller-Stark was still visible on the screen in her involuntary silent protest.*

*"Then we have agreed," Drontheim said. And now there was no contradiction.*

\*\*\*

[... continue ...]



pp8.1biennale.org

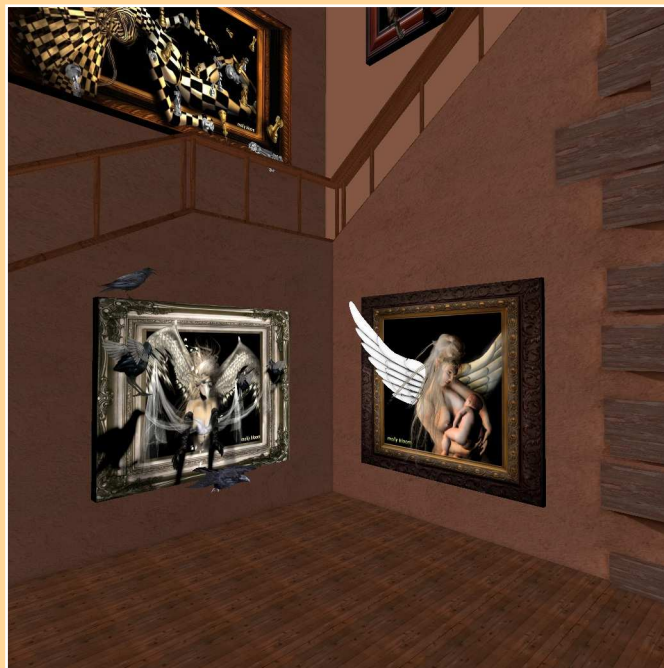
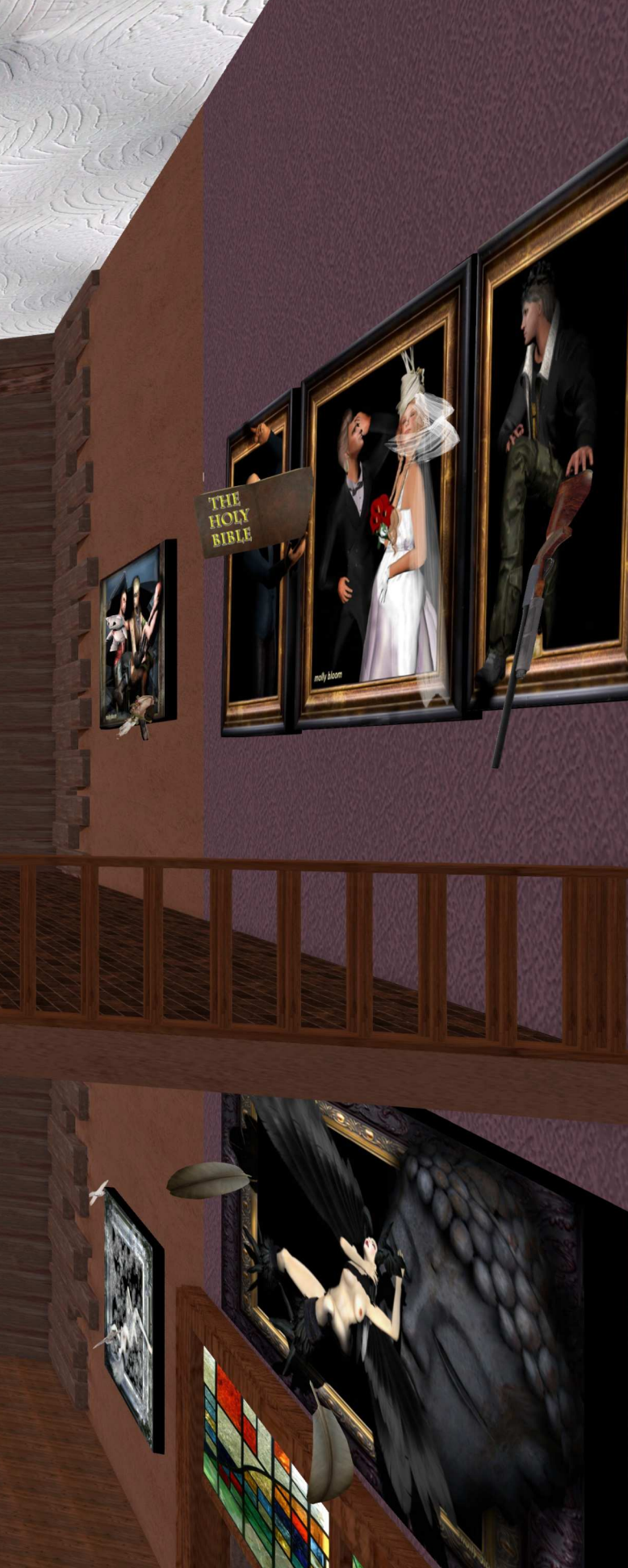




## Artist Cube by Space Cadet, The Molly Bloom Museum

A tribute to Molly Bloom. Her work was the first to be conserved fully in 2016.  
<http://ireport.cnn.com/docs/DOC-1265511> [stats no longer updated by CNN]





\* \* \*

*The malstrum had died down. Carry Eisfeldt was still standing in front of his picture. "The Blue Elephant." He couldn't put up with it. From his artwork, the worst kitsch came into being.*

*Urgh! He would make a protest. He would not accept the prize, the jury...*

*The price came with 5000 Euro and that made Carry a little thoughtful. 5000 Euro was a considerable sum for a starving artist.*

*He looked at the picture again. This green background, well placed in the middle -- the massive animal form ... strictly speaking, it finally to him, that maybe it was not so bad.*

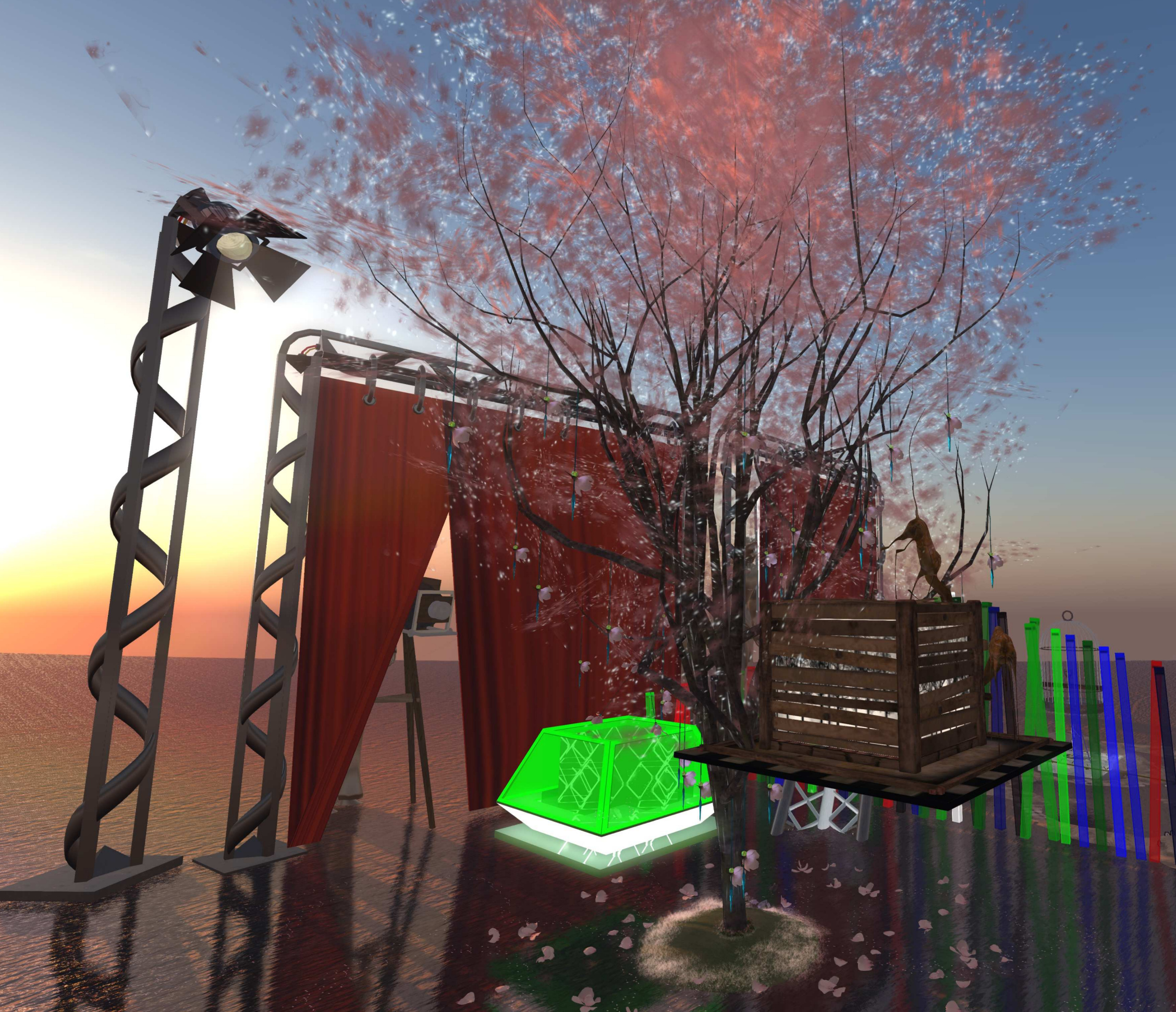
*Actually, a highly competent jury had selected this picture - ones has to recognize the opinion of others. One could still think about it.*

*He placed himself under the 'Blue Elephant' and accepted the congratulations with a happy smile.*



gw7.1biennale.org

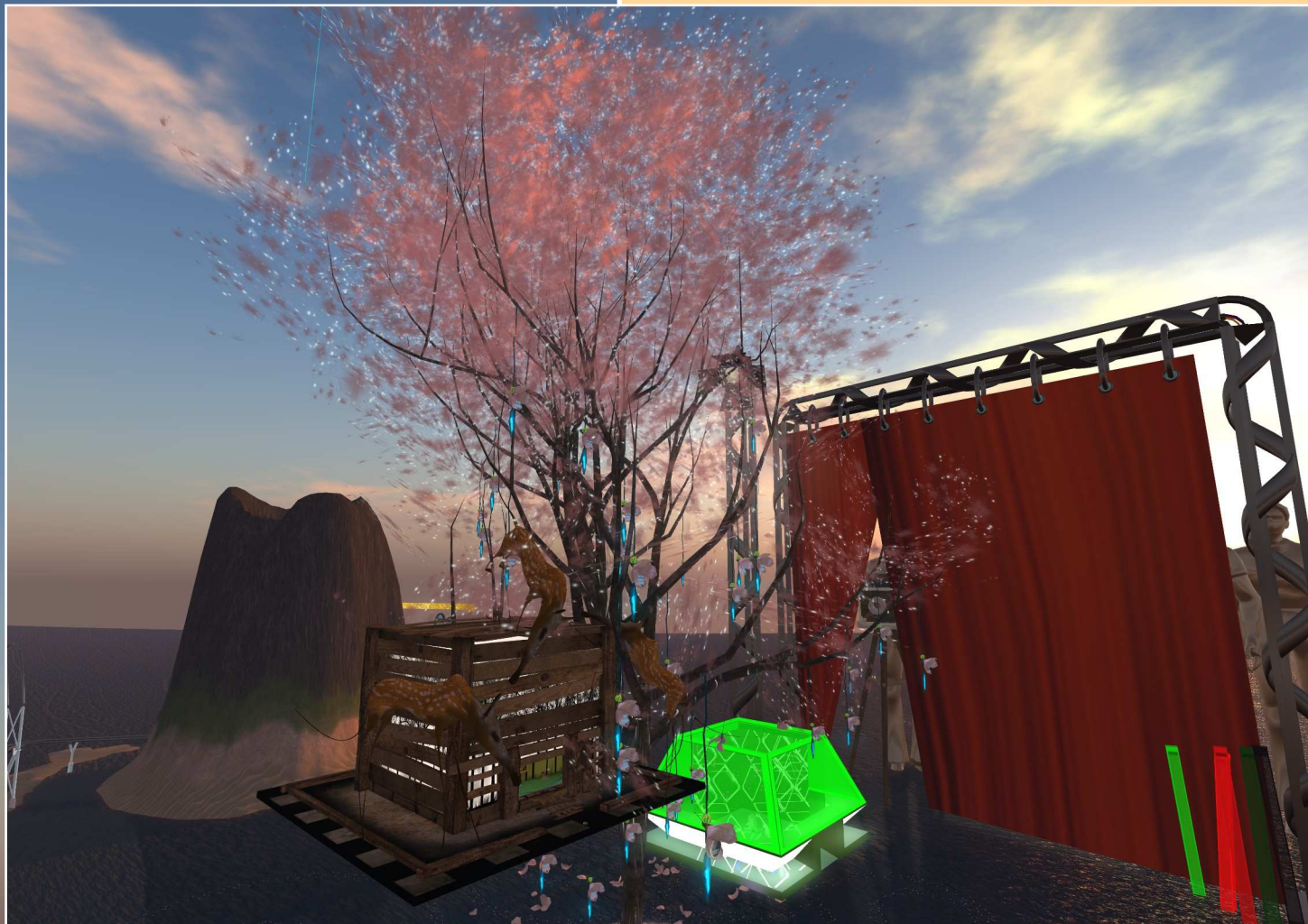




### The Touch at the Cherry Tree: Grand Opening Set

The landset shows the Pavilions by Bryn Oh and Art Eames with the Artist cubes of SH Tutti and Venus Adored inside. Blue crystal altered carbon vines imprinted with the names of all 1Biennale participants hang in the delicate branches of The Cherry Tree, made by Cherry Manga. Each vine links to the corresponding Artist page.



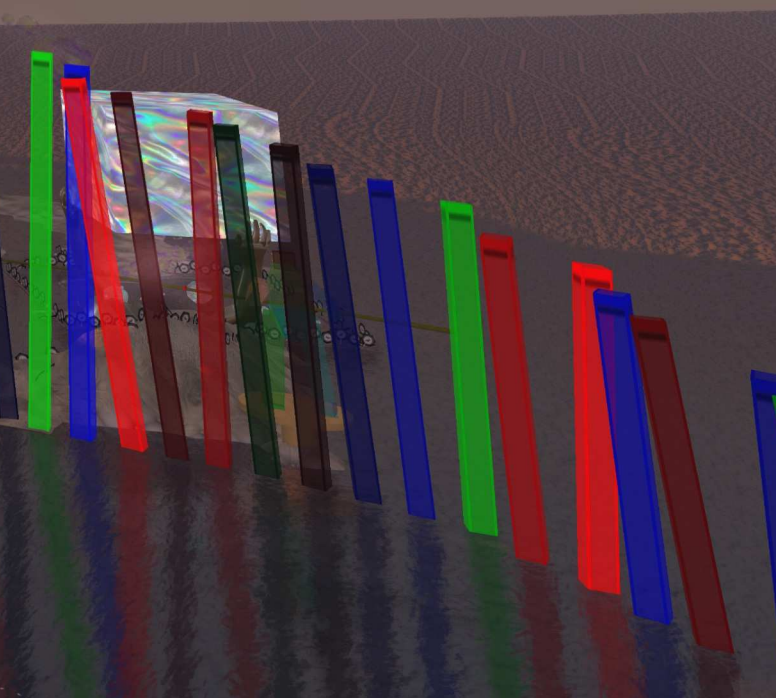


## The Touch

“Ladies and gentlemen.

Good art touches us. Usually, we mean that in the metaphorical sense. A work of art moves us, gets us thinking or — why not? — makes us angry. What gives the works submitted to 1Biennale so much originality and vitality is that it also touches us *\*literally\**. There’s never a sign posted next to a work insisting that we ‘Do not touch’. There’s never a security guard who intervenes if you get too close, if you reach out your hand because you’re curious. The art that the creators of Pavilions and cubes have created is all about touching. ...”

– see Kitty Zijlmans [2016] 1)



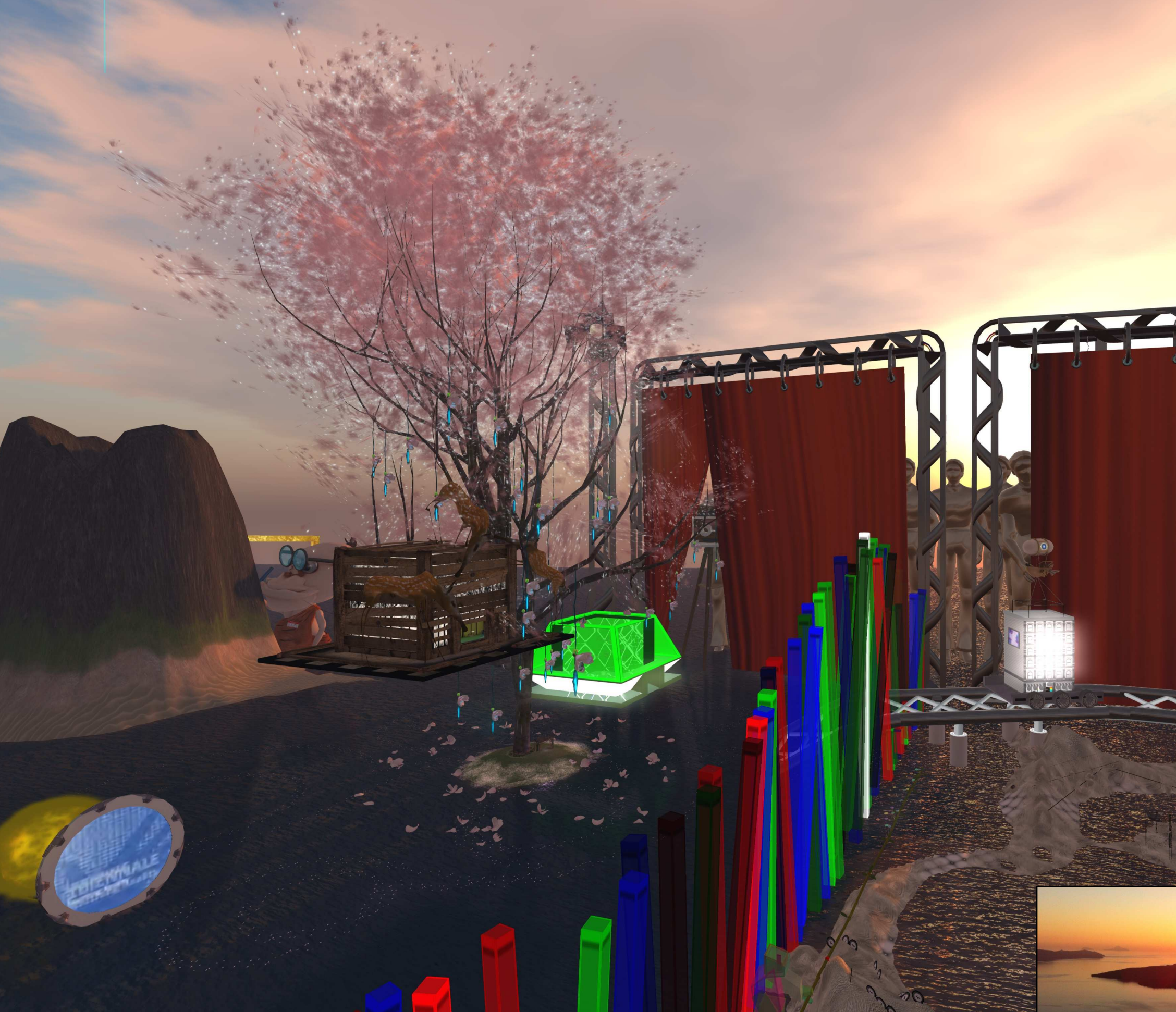
Juliette Surreal-D found a way to make *The Touch* work by hanging blue crystal carbon vines dedicated to each contributor. Click on the vine and you are brought closer to the artist you are interested in. A Happy Touch!

1) Bluntly stolen and adapted from Kitty Zijlmans: Laudatio to Yvonne Dröge Wendel [Opening speech of the 2016 Dr A.H. Heineken Prize for Art]



1c9.1biennale.org





# Grand Opening at Santorini Biennale

We wanted the entry landset of the 1Biennale to be magical, beautiful and charming, different than the other four landsets. The Touch reflects the sentiment that all involved in this project felt. Technology meets beauty or is it beauty meets technology? Art and webpages with a single mouse click, 3D immersive art, both visually captivating and an immersive experience. Maybe you will meet all the artists from now until 2115 like shown in the movie The Congress [2014].







## Grand Opening Santorini

The Opening of the Digital Art Show IMMERSIVIA will happen within and as part of the Grand Opening of **SANTORINI BIENNALE** on

Thursday, November, 1st, 2018 in Santorini, Greece.

The Grand Opening will contain the Award celebration and the Closing Event of 1Biennale as a Farewell Finnisage. Opening and Closing goes hand in hand in one event.

"Real is what is irreplaceable." – WESTWORLD

The Maskitt Award, one for the Best Pavilion and one for the Best Artist Cube, will be handed over to the award winning participants of 1Biennale. A Long-Legged Maskit curator Award will be given to an outstanding contribution in born-digital art. 1)

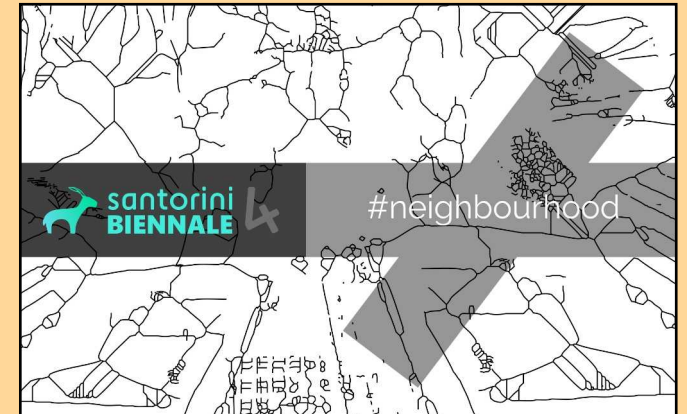
The Maskitt Award for the Pavilion and Artist Cube will result in a public voting. The votes are carried out inworld by using the voting system LIQUID VOTE. LIQUID VOTE was developed in 2014 within the thesis of Daniel Jung "Impact and economical advantages of virtualising civic activism" at the University of Applied Science Berlin, School of Economics and Law, Department of Company-Linked Programmes. Academic coordinator was Prof. Dr. Harald Gleißner. Company advisor was Reiner Schneeberger.

Public voting ends on October 30, 2018 midnight [PDT time].

There was an opt-in period for the contributing artists to decide to share their real life identity, so to be able to receive legally the Long-Legged Maskitt Award. If an artist decided to opt-out for a possible award then the virtual name only will be published. The Maskitt Award includes a certificate of Authenticity and a free hosting on a high performance server by OVH for two years. 2)

1) The participation in 1Biennale is free of charge. For taking part in IMMERSIVIA the usual conditions for a participation in the SANTORINI BIENNALE applies. 1Biennale is based on open source worlds running opensimulator. IMMERSIVIA is open for all digital platforms. The Maskitt curator award might be given to any contribution: IMMERSIVIA, 1Biennale, life long digital work of an artist.

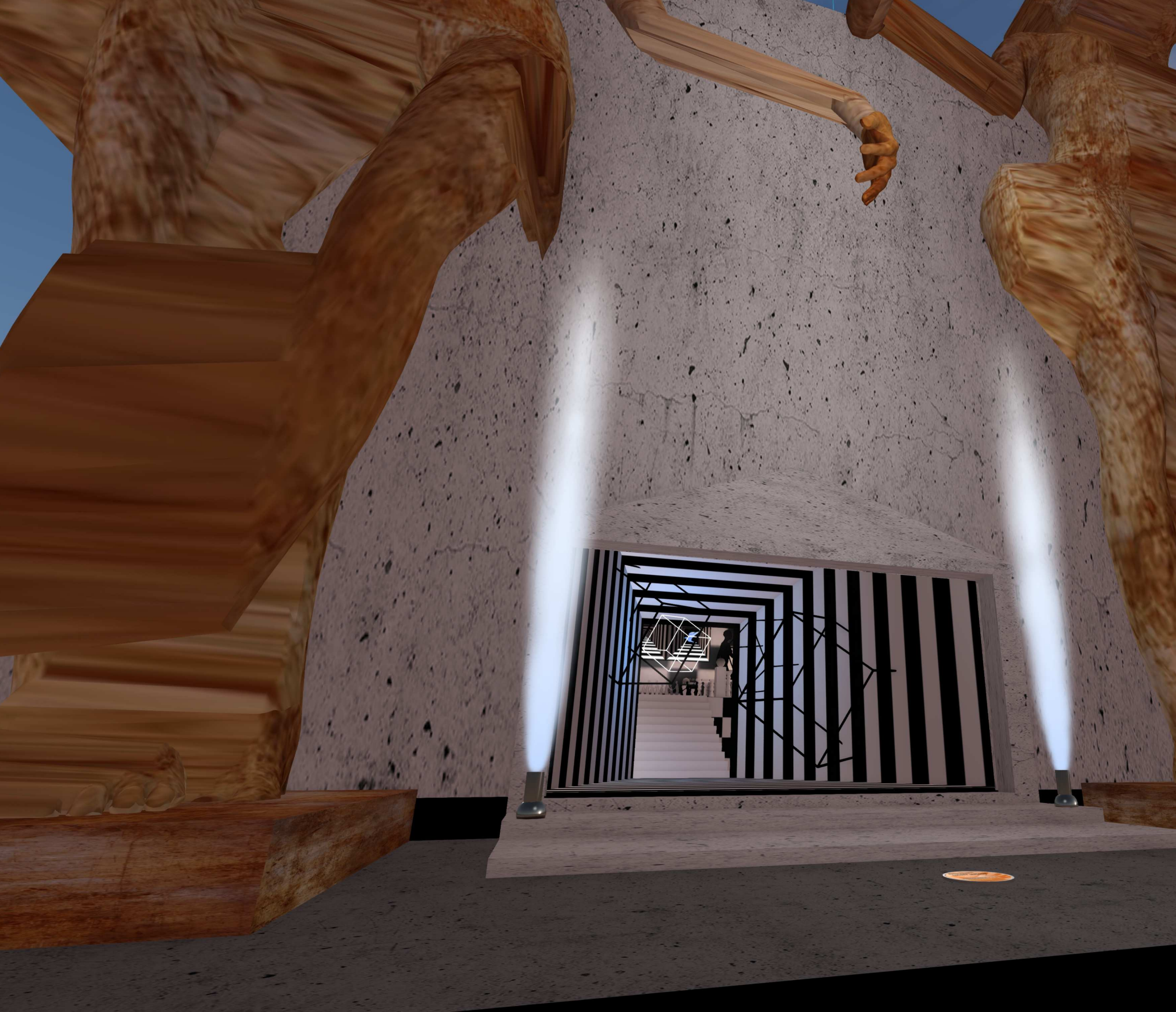
2) OVH is one of the world biggest hosting companies. OVH was accused by Los Angeles based Perfect 10 Inc. of hosting pirate websites which lead to the story 2115: The Perfect 10 in Elysion, published in rez Magazine, 01/02-2015. The story points to the movie The Congress featuring Robin Wright and Harvey Keitel. Short-Link: [congress.1biennale.org](http://congress.1biennale.org)



[up3.1biennale.org](http://up3.1biennale.org)







## Stepping inside ..

The fascination of walking, of traveling, of exploring things, of discovering secrets by moving one leg after the other forward is deep in the scheme of biological bodies. Assume you stand outside, you look at the Gods, the Pharaohs, the Temple and then you are invited to step in, to discover what is inside ...





## How to meet the Gods of Informatics?

1Biennale comes with an educational program where you will learn all you need to work as a beginner and to become a working user or even an artist in this virtual world.

All you need to have is some experience with Windows operating systems, let's say you can use Microsoft Word, a paint program and you know how to make a backup of a folder on a USB-stick.

Here two basic videos where you see how to walk in a virtual world.

Shortlink: [is.gd/walkin3d](https://is.gd/walkin3d)

Want to use camera instead?

Shortlink: [is.gd/camin3d](https://is.gd/camin3d)

There are different ways you will learn by meeting The Gods of Informatics. These video show just one way.

You will receive a handout at the seminar, providing directions on how to manage things. All you need is a notebook (Windows 7 or 10) and a 1 GByte USB-stick.

You will receive a complete world running on a stick.



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[kr9.1biennale.org](https://kr9.1biennale.org)



[workshop.1biennale.org](https://workshop.1biennale.org)





Artist Cube by Thoth Jantzen: In Surreal Time - An evolution of a theme.

Inspired by successive surreal images on time and mortality, Thoth Jantzen extends the concept into virtual reality, creating an immersive 3D multi-media environment. The square picture shows the artist cube inside Bryn Oh’s Pavillion. Visitors need to activate media stream for full effect.





**November, 1, 2018**



## Time table

Grand Opening in Leipzig, Germany  
Kleine Freiheit, Pier1, Cospudener  
See, Markkleeberg, presenting A  
TRAVEL TO ONAWERO, via Metropolis  
Grid [Begin of public voting August 9,  
2018]. The show happens weekly until  
December, 15, 2018 and on demand.  
Link: [leipzig.1biennale.org](http://leipzig.1biennale.org)

Grand Opening in virtual Venice,  
Electrify 1, Piazza San Marco,  
shared via SCREENLEAP  
June, 28, 2018  
Link: [sl15b.1biennale.org](http://sl15b.1biennale.org)

Grand Opening in Berlin, Germany  
September, 17, 2018.  
KW Institute for Contemporary Art,  
KUNST-WERKE BERLIN e. V.,  
Auguststraße 69, D 10117 Berlin  
Workshop, Pressconference,  
presentation of the 1Biennale book.  
Link: [berlin.1biennale.org](http://berlin.1biennale.org)

**September, 17, 2018**

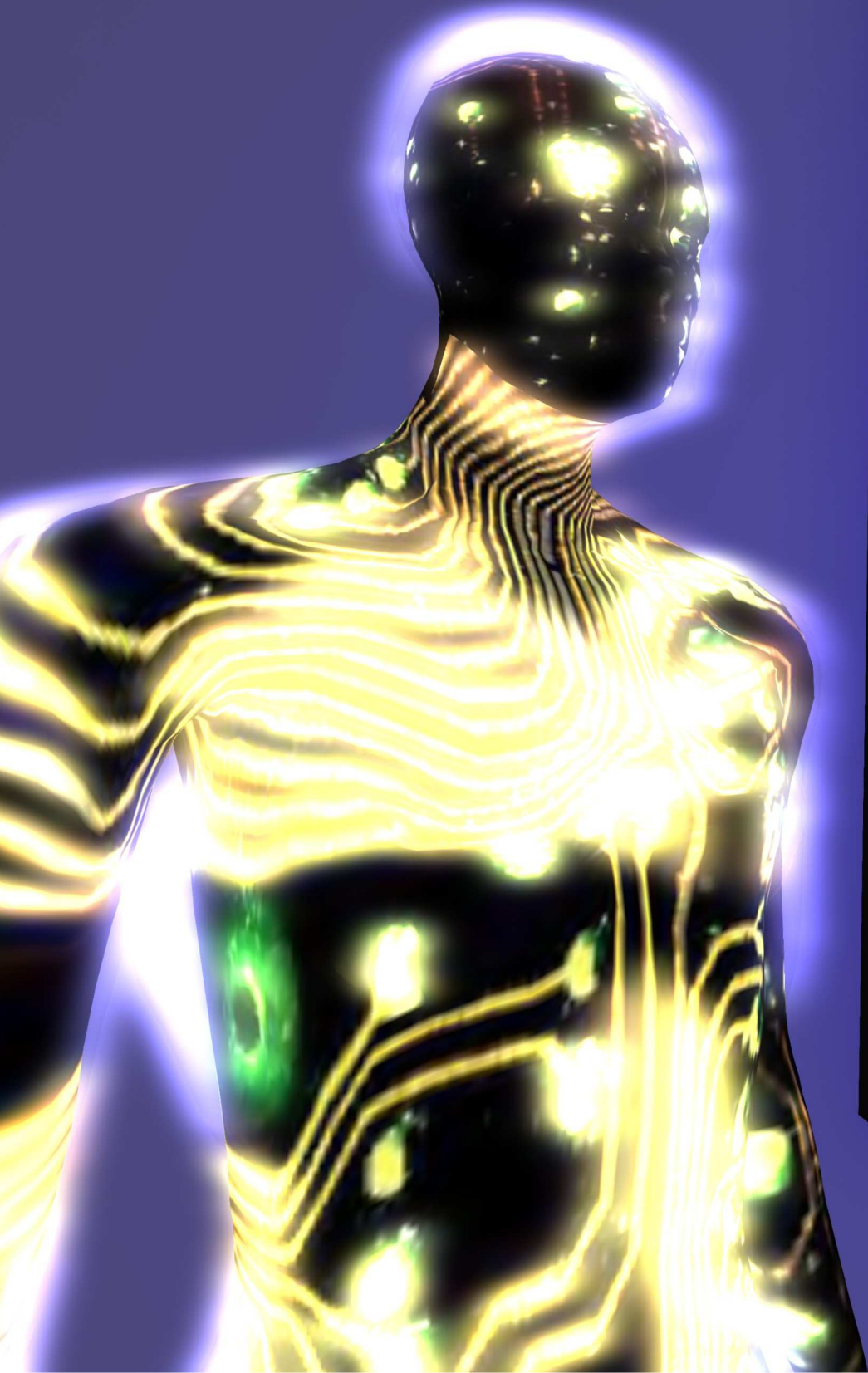


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[xo3.1biennale.org](http://xo3.1biennale.org)





## Avatars meeting an Auratar

*Come lie next to me. Know why, you and me are one. No lies, you and me are one.  
And machine saw everything it had made and said "behold".  
And on the seventh day, Machine made Art. [adapted from Apoptygma Berzerk, Kathy's Song]*



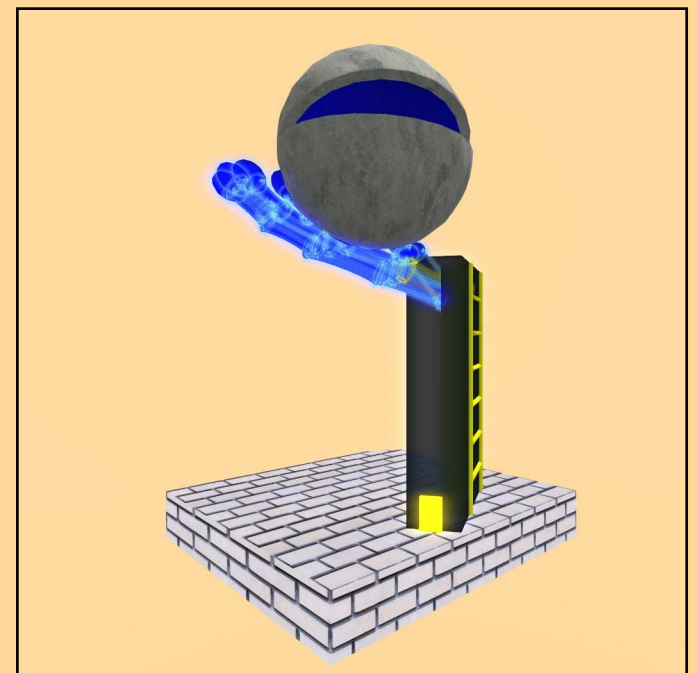
## 1Biennale 2020

The Theme will be **Auratic Bodies teleporting [through A LIVING DOOR under high voltage] into a Sphere of Art.** The Sphere will have a diameter of 42 meters and is set on a baseplate of 64x64 meters. A call will be sent to worldartificers in Opensim, Second Life, Sansar, High Fidelity, Sine Space and Unity to create a holder structure on which the Sphere will rest and will wait to be filled. This leads to the second call, the creation of The Sphere. Inside the Spheres will be what we call in 1Biennale 2018 The Artist Cube, now it is a Sphere. Some inspiration might emanate out of the following lines, taken from the short story *The Dilemma*, published in rezmagazine, June 2018, words leading back to the beginning of this book.

*“To get valid data out of Big Data we need to create two types of Avatars: The first ones knowing they are Avatars and the ones who don’t know they are.” – The Boss*

This job I got and I created them. The ones not knowing they are Avatars I made by using the human aura. I created a replica by scanning it. The Auratar. The other ones you know, you steer them, you live in them. They act as you, you can log them in. You say the traditional phrase, known as the WESTWORLD-phrase: “Bring yourself back online, Dolores.” But if you have watched the series, the original cut from 2018 at HBO you know, “Bring yourself back online, Bernard,” leads to a different question. For Dr. Robert Ford, played by Anthony Hopkins, it leads to: “To Be or Not to Be.”

PASSING A LIVING DOOR under high voltage is reflecting on the performance ‘Imponderabilia’ by Marina Abramovic & Ulay in Bologna, Italy [1977], reperformed at Louisiana Museum of Modern Art [2017] and the announcement by Tate London that Marina Abramovic will electroshock herself with 1 Million Volts in 2020.

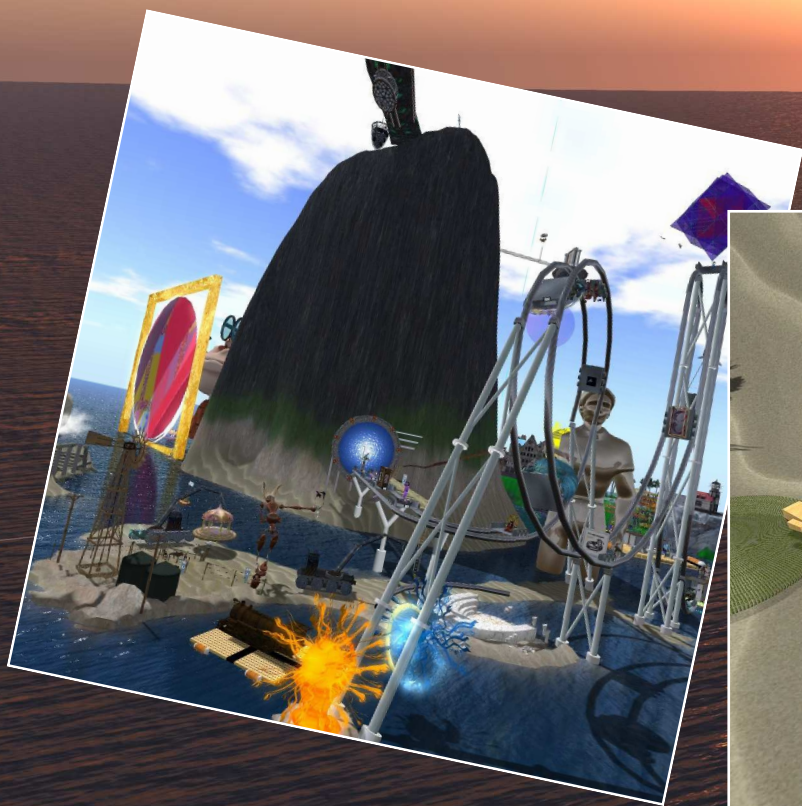
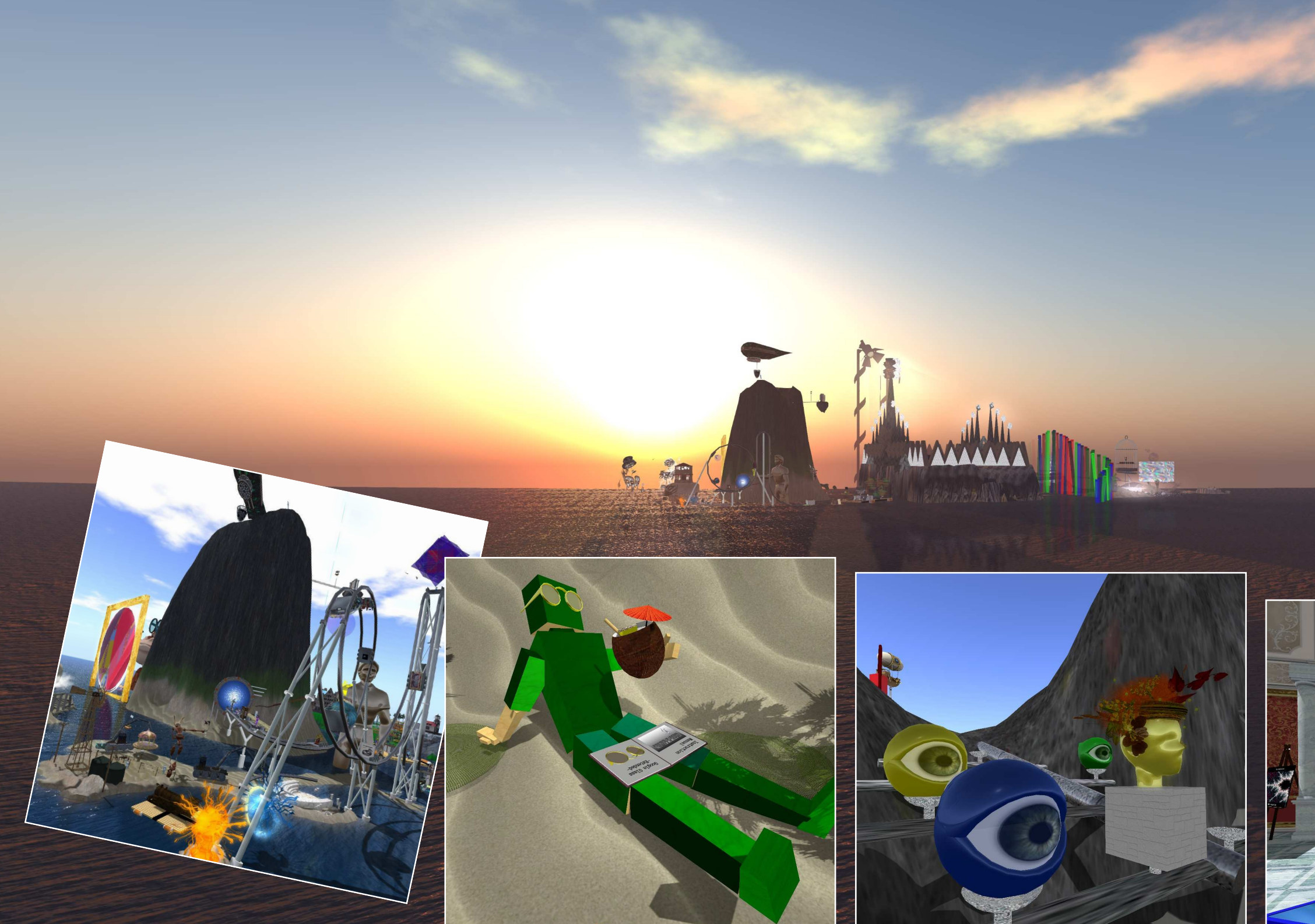


A Living Door Entrance [yellow].  
The dimension for the components: Baseplate, Door, Teleport range, Holder and Sphere will be published in early 2019.  
Sketch by Art Blue published under CC BY 4.0

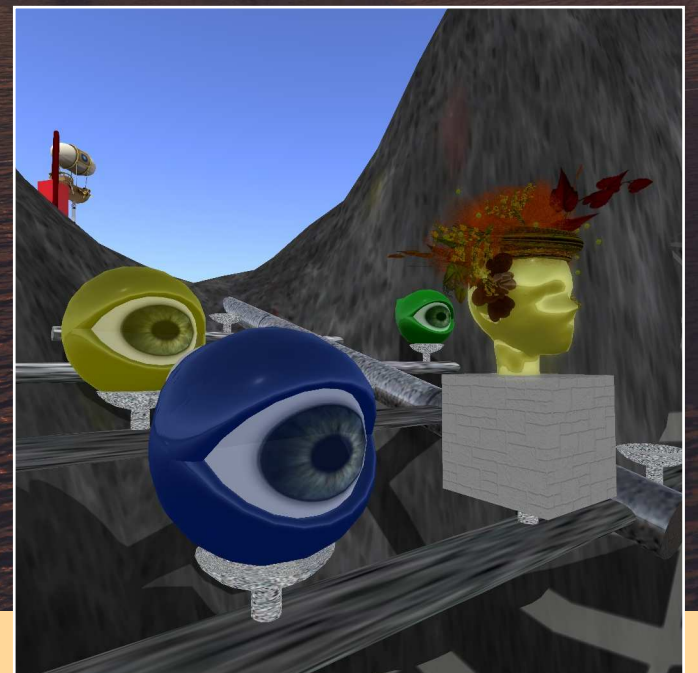


kc3.1biennale.org





FreeWee Ling



EYE-Avatar

## VULCANICUS, a land placed next to Onawero.

The square formatted pictures show some content of VULCANICUS, a collection of art made in prims and sculpts between 2003 and 2014.

When I started my project and looked around for a name I found a note in the press by an author describing his passion to explore vulcanos: "Recently I learned: Many people enjoy to have a closer look at or even into a 'Volcano' so the species 'Homo Vulcanicus' was born." So I named my project VULCANICUS as it needs a closer look. The Volcano of Art is a time capsule of Digital Art from 2003 to 2011. In a second editon some works from 2012 to 2014 have been added. Over 50 artists contributed to VULCANICUS.

Next to VULCANICUS is the land ONAWERO [best to have it running on a different server]. ONAWERO presents in 1Biennale pavilions and artist cubes in different landsettings. A fence which can be turned on and off works as a theatrical curtain to the VISIT WELCOME area [right side] when the land ONAWERO is changing to show different lands.

VULCANICUS is the first conservation of prim-based art, published in 2011 in MUSEUM AKTUELL and in ACADEMIA.EDU as THE PRIMCURATOR.





Belle Roussel

# Credits to the Elders

It would be a shame not to credit the ones who supported the first time capsule of born-digital art, VULCANICUS [2010-2013]. Without these artists showing the ways not many of the now cool and trendy guys would have joined 1Biennale.

The Volcano of art, VULCANICUS show works made by:

Aley Resident, AM Radio, Aneli Abeyante, Art Blue, Attard Magic, Aurora Mycano, Bonafidenutts Aries, Belle Roussel, Birki Magic, Bryn Oh, CapCat Ragu, Cephyroth Mavendorf, ChapTer Kronfeld, Cherry Manga, Cold Frog, Creative Starfall, Daco Monday, db Gigamon, Dora Gustafson, Excess Lemmon, Feathers Boa, Fiona Blaylock, Fontana Magic, FreeWee Ling, Fuschia Nightfire, Gaianed Lindman, Garvie Garzo, Gem Preiz, Ggabriel Madruga, Giovanna Cerise, Issis Karu, Ivrai Abramovic, JadeYu Fhang, JP Giessen, Leopard Adored, Lilia Artis, Louly Loon, Maya Paris, Mdina Magic, Meilo Minotaur, Meo Sandalwood, Mimesis Monday, Moewe Winkler, Mosta Magic, Minethere Always, Minimal Blue, Met Knelstrom, Molly Bloom, Nanjido Oh, Navah Dreams, Neo Prim, Nexuno Thespian, Nicci Lane, PatriciaAnne Daviau, Paul Atreides, RacerX Gullwing, Ray Blue, Reezzy Frequency, Renn Yifu, Rob Balder, Sisi Biedermann, Sergius Both, SaveMe Oh, Soror Nishi, Vanish Firecaster, Wizard Gynoid, Wizardoz Chrome, Yooma Mayo, Zeno Astronen.

A few of these pioneers are gone, but some of their early works stay in the Volcano of Art.

I could tell you a few stories, some to smile like How Lil Angry Robot [made by Feathers Boa] lost his textures and got a rescue pill by Chantal Harvey. Chantal had still a copy from the machinima she made for the David Lynch competition Good Day, Today [2010]. But the most toauching story might be the life story of Fiona Blaylock. Enter her name in the search field of vulcanicus.com and you get it all.

## ABOUT TIME:

*Someone is sitting in the shade today  
because someone planted a tree a long time ago.*  
*Warren Buffet*

## NO COUNTRY FOR OLD MEN

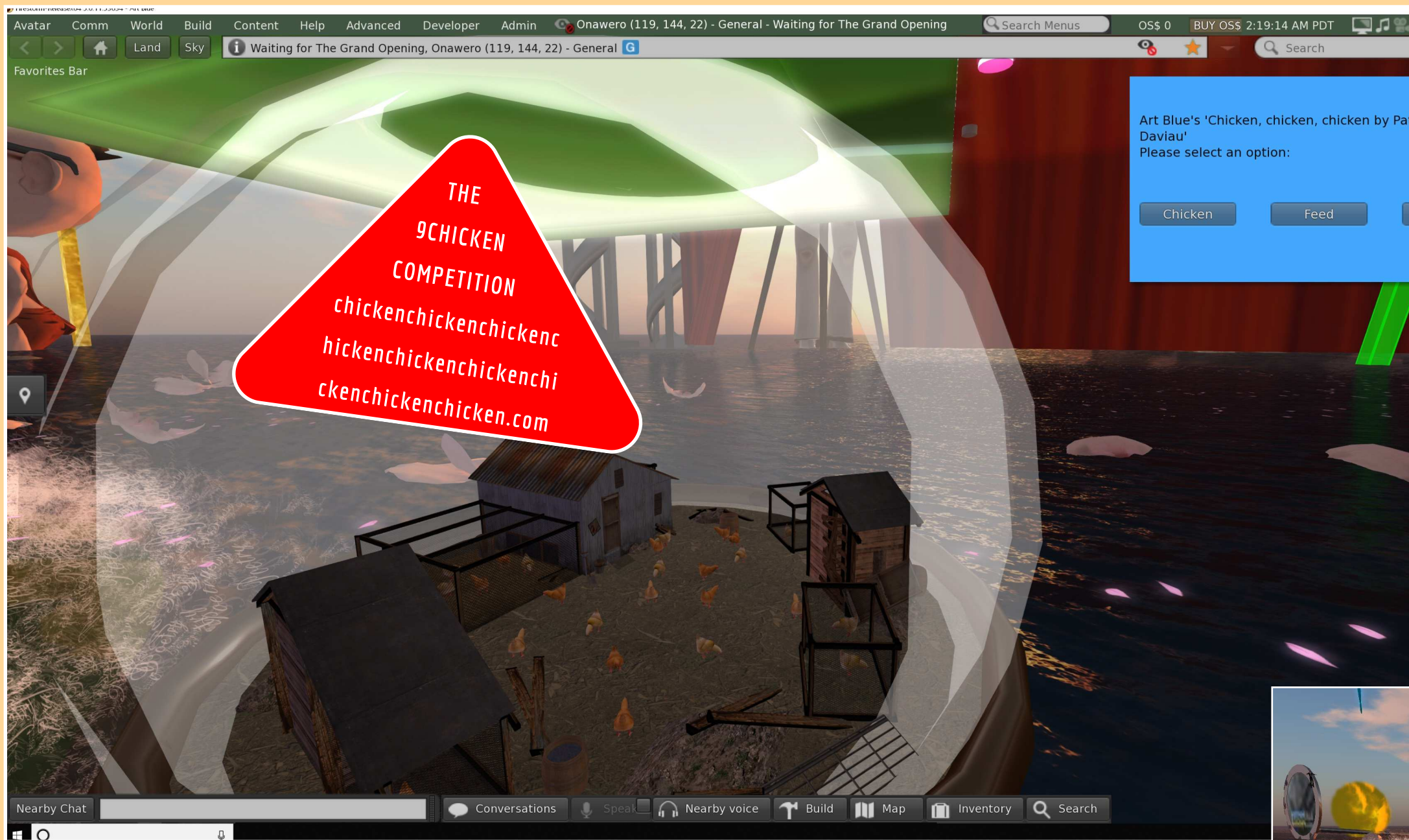


[bv9.1biennale.org](http://bv9.1biennale.org)



[tb7.1biennale.org](http://tb7.1biennale.org)



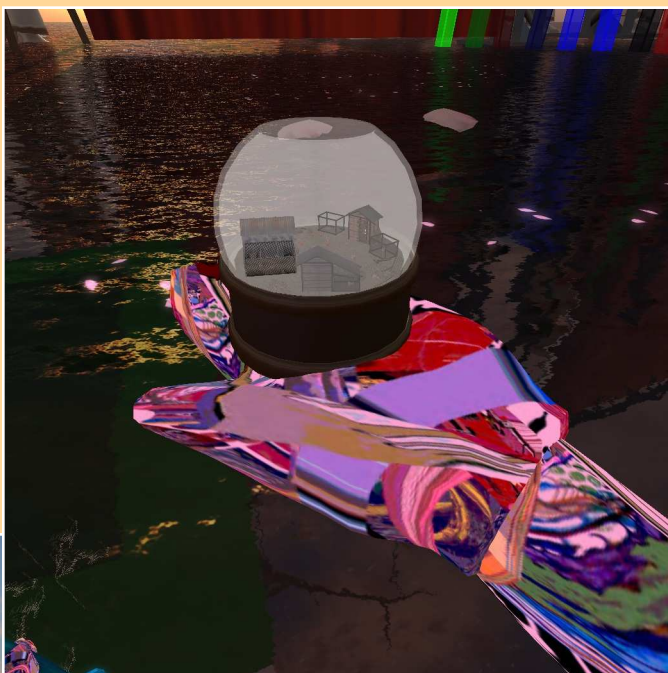
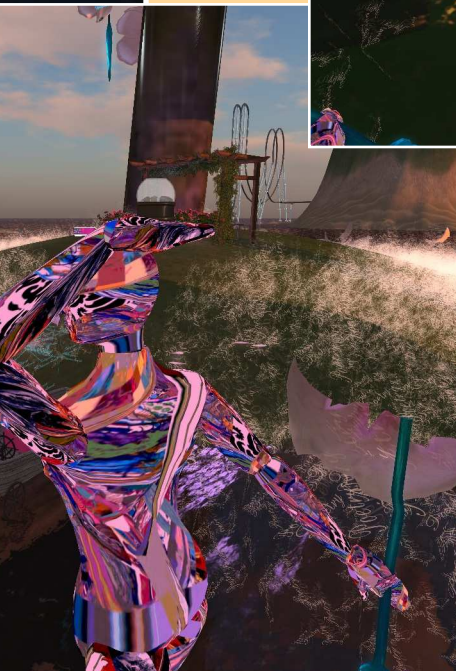


## Chicken, chicken, chicken by PatriciaAnne Daviau.

Count the chickens inside the box at the Grand Opening of 1Biennale and get a prize from 9CHICKEN. The music box Chicken, chicken, chicken was made in 2009 and gifted to 1Biennale as a fine art work for micro builds. A model made by Fuschia Nightfire holds the Chicken box in hand. Chicken, Chicken, chicken became part of the Vulcanicus conservation. PatriciaAnne Daviau works as a liaison officer for Linden Endowments for the Arts.







CHICKEN, CHICKEN, CHICKEN

HOW MANY CHICKEN ARE INSIDE ONAWERO?

Chicken, chicken, chicken ...

ATTENTION: YOU MIGHT GET SPAM!



ub4.1biennale.org

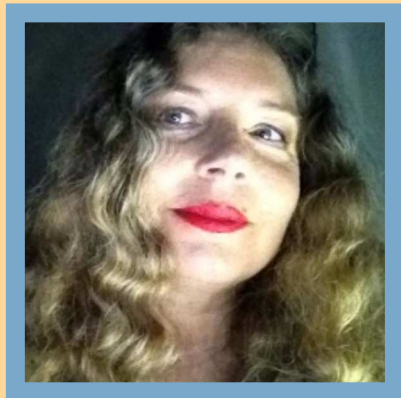




Reiner Schneeberger [Ervare] and Daniel Jung at the Jewish Museum in Berlin, 2015, visiting Obedience, an exhibition by Saskia Boddeke and Peter Greenaway with an immersive Installation by Bryn Oh and Jo Ellsmere.



bc4.1biennale.org



Juliette Surreal-D.  
Creator of the Landsets of Onawero



## IMPRINT

### Biennale Digitale.

*Entering the Digital Anthropocene.*

cofounded by Stiftung Kunstinformatik.

### VISIT E.V.

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Assistant-Curator: Juliette Surreal-D

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International virtual office: GOTO.LA

Juliette Surreal-D, Mulholland Drive, Los Angeles, USA

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2018/2019

IMMERSIVIA.

Biennale Digitale.

*Entering the Digital Anthropocene.*

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VISIT E.V.

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THE LONG LEGGED MASKITT AWARD.

QUANTITYLAND.

USERCREATEDREALITY.

CODED.WORLD

If this book would have a voice it would sound like Me and My Rhythm Box.  
– Neo Gurgelwasser



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